

K E R I N G



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KERING - CORPORATE



Kering Announces Winners of Sustainability-Focused Award

The winners of the inaugural “Kering Generation Award x Jewelry” are student Lee Min Seo and China-based startup Ianyan.

Natalie Francisco



Las Vegas—Kering announced the winners of its first “Kering Generation Award x Jewelry” in a ceremony held Saturday at the JCK show in Las Vegas.

Kering and the World Jewellery Confederation (CIBJO) launched the award in November 2024, with scientific coordination by Poli.Design at Politecnico di Milano, a technical university based in Milan, Italy.

It is an extension of Kering’s “Generation Award,” which launched in 2018 for the fashion sector.

The theme of the award was “Second Chance, First Choice,” as it challenges participants to turn waste into jewelry by designing a piece or collection using discarded materials.

Kering said the contest included 22 startups and students from 10 universities and academies.

Lee Min Seo of Hongik University in South Korea was the winner in the student category.

She created her “Rhythm Reborn” collection for the award, designing pieces crafted with worn-out leather from the jangu, a traditional Korean percussion instrument, that normally would be discarded after extensive use.

Her project reimagines Korean music while promoting sustainability and cultural growth, said Kering, as it prevents environmental waste and symbolizes the enduring beauty and emotion of Korean musical heritage through a modern interpretation of cultural identity.

Ianyan, a Chinese jewelry brand, was the winner in the startup category.

The brand uses fractured opals and unusual stones in its collections, promoting a circular economy by choosing imperfect gems to revive traditional values. It gives new life to materials through craftsmanship, and by designing each piece to be repaired, transformed, or recomposed.





Each of Ianyan's pieces tells a story of nature's cycle—born from the earth, reshaped by human creativity, and meant to return to nature, said Kering.

“With the Kering Generation Award x Jewelry, we aim to empower a new wave of talents who are reshaping the jewelry industry through creativity and responsibility,” said Marie-Claire Daveu, chief sustainability and institutional affairs officer at Kering.

“The inspiring work of Lee Min Seo and Ianyan demonstrates that sustainable innovation is not only possible, but already taking shape. I would also like to warmly congratulate all the finalists, whose projects reflect the imagination and commitment needed to build a more sustainable future for our industry.”

The two winners of the award were honored in a ceremony during which their designs were unveiled, and they received trophies designed by Yi Design, the winner of the third “Kering Generation Award” in China.

Professor Alba Cappellieri, head of jewelry and fashion accessories programs at Politecnico di Milano; Daveu; and CIBJO President Gaetano Cavalieri presented the trophies.

The winners also will receive mentorship from experts at Politecnico di Milano, and Seo will have the opportunity to complete an internship at one of Kering's jewelry brands, which are Boucheron, Pomellato, DoDo, and Qeelin.

In addition to Daveu, Cavalieri, and Cappellieri, the judges for the Kering Generation Award X Jewelry were: François-Henri Pinault, chairman and CEO of Kering; Hélène Poulit-Duquesne, CEO of Boucheron; Sabina Belli, CEO of Pomellato; Christophe Artaux, CEO of Qeelin; Iris Van der Veken, executive director of the Watch & Jewellery Initiative 2030; Bernadette Pinet-Cuoq, president of UFBJOP; Sarin Bachmann, group vice president of JCK; and Elisa Niemtzwow, vice president of BSR.





Kering Eyewear acquiert le fabricant italien Lenti

Kering a annoncé mardi l'acquisition par Kering Eyewear de Lenti, fabricant italien spécialisé dans le moulage et les traitements de surface pour verres solaires et composants de protection. "Cette acquisition vient enrichir notre plateforme d'expertises industrielles de premier plan, d'installations de pointe et, surtout, de talents," a déclaré Roberto Vedovotto, directeur général de Kering Eyewear cité dans un communiqué. L'achat de Lenti constitue une avancée dans la stratégie de développement industriel de Kering Eyewear, est-il ajouté. (Rédigé par Elena Smirnova, édité par Blandine Hénault)



(Reuters) - Kering a annoncé mardi l'acquisition par Kering Eyewear de Lenti, fabricant italien spécialisé dans le moulage et les traitements de surface pour verres solaires et composants de protection. "Cette acquisition vient enrichir notre plateforme d'expertises industrielles de premier plan, d'installations de pointe et, surtout, de talents," a déclaré Roberto Vedovotto, directeur général de Kering Eyewear cité dans un communiqué.

L'achat de Lenti constitue une avancée dans la stratégie de développement industriel de Kering Eyewear, est-il ajouté.

(Rédigé par Elena Smirnova, édité par Blandine Hénault)





Gioielli belli e sostenibili: un premio ai giovani creatori

Al Jck Show di Las Vegas, uno degli eventi più influenti nel settore della gioielleria, sono stati assegnati i premi ai vincitori del primo Kering Generation Award X Jewelry.

di Nicoletta Spolini



Immaginate dei gioielli fatti con gli scarti di pelle di uno strumento musicale della tradizione coreana. E poi immaginate dei preziosi realizzati con opali fratturati e gemme imperfette da trasformare e ricomporre.

Coloro che li hanno ideati - Lee Min Seo dalla Corea e il brand cinese Ianyan - sono i vincitori del primo Kering Generation Award X Jewelry, premiati al Jck Show di Las Vegas, uno degli eventi più influenti nel settore della gioielleria. Se il Kering Generation Award è stato lanciato in ambito moda nel 2018 per sostenere le start up cinesi con un impatto ambientale e sociale positivo e poi si è diffuso in Giappone e in Arabia Saudita con il sostegno della Fashion Commission, la versione dedicata ai gioielli è alla sua prima edizione ed è stato annunciato a novembre scorso con la collaborazione del CIBJO – la Confederazione Mondiale della Gioielleria, e con il coordinamento scientifico del Poli.Design – Politecnico di Milano. L'obiettivo è promuovere una nuova generazione di innovatori impegnati nella sostenibilità, anche nel settore gioielleria.

Incentrato sul tema “Seconda Possibilità, Prima Scelta”, il premio sfidava i partecipanti a trasformare i rifiuti in valore, progettando un pezzo o una collezione che desse nuova vita a materiali di scarto attraverso l'eccellenza creativa e il pensiero sostenibile. La competizione ha riunito 22 startup e studenti provenienti da 10 università e accademie di fama mondiale.

Lee Min Seo ha presentato Rhythm Reborn (Ritmo Rinato), una collezione creata con scarti di pelle del janggu, uno strumento a percussione tradizionale coreano. Con il progetto, la creativa ha valorizzato la musica coreana promuovendo al contempo la sostenibilità e la conservazione culturale. Come studente del Dipartimento di Lavorazione dei Metalli e Gioielleria dell'Università Hongik di Seoul, Lee ha trasformato la pelle usurata del janggu - spesso scartata dopo un uso prolungato - in splendidi gioielli. Questo non solo previene gli sprechi ambientali, ma simboleggia anche la bellezza e l'emozione durature del patrimonio musicale del Paese. Così Rhythm Reborn è più di una collezione, è una dichiarazione. Che unisce sostenibilità e tradizione, dando un'interpretazione audace e moderna dell'identità culturale.





Ianyan, che è la start up di un brand cinese, ha presentato una collezione fatta di opali fratturati e pietre insolite spesso trascurate nella gioielleria convenzionale per la loro bellezza grezza. Il marchio promuove un'economia circolare progettando ogni pezzo per essere riparato, trasformato o ricomposto. Ogni pezzo racconta una storia del ciclo della natura: nato dalla terra, rimodellato dalla creatività umana e destinato a ritornare alla natura stessa.

I vincitori avranno accesso a un programma di mentorship con esperti del Politecnico di Milano. E Lee Min Seo avrà l'opportunità di svolgere un tirocinio presso una delle maison di gioielleria di Kering.

Il design di questi gioielli è stato svelato da Kering al JCK Show, con una grande cerimonia di premiazione sostenuta dalle maison di gioielleria del gruppo Kering: Boucheron, Pomellato, DoDo e Qeelin: insieme a testimoniare l'impegno verso l'innovazione responsabile e la sostenibilità lungo tutta la catena del valore della gioielleria.



KERING - LUXE



Music Moment

McQueen on Tuesday introduced Reverb, a new cultural program that explores the role music plays in the creative fields.

Curated by creative director Seán McGirr, McQueen Reverb kicked off its four-part lineup running throughout June with British indie rock band Bar Italia and French curator Cyrus Goberville at the brand's flagship space on Old Bond Street.

McGirr, who arrived at the brand in 2023, attended the event alongside McQueen's chief executive officer Gianfilippo Testa and VIPs dressed head to toe in the Irish designer's latest runway collection.

Goberville, head of cultural programming at the Kering-owned Bourse de Commerce – Pinault Collection, called Bar Italia "a very strange band" in a complimentary way.

"Their music is very hard to pin down. It's between rock, post-punk, and a lot of different energies," added Goberville, who is also a collaborator of the

house, having produced the runway soundtrack for McGirr's sophomore show for spring 2025.

While guests were chatting and sipping cocktails, Bar Italia members Nina Cristante, Jezmi Tarik Fehmi and Sam Fenton shared their respective first music-related memories and played their favorite tracks from their vinyl collections, including "Sittin' Here" by Dizzee Rascal, "In My Life" by The Beatles, "Gimme Shelter" by The Rolling Stones, "Foxy Lady" by Jimi Hendrix and more.

Cristante, donning a ruffled checkered vest with a matching pleated miniskirt by McQueen, said music has been a part of her life from the beginning. Her mother, who works in theater, would play Chopin to put her to sleep.

"I was brought up in a very provincial place. MTV and all of that were very important. Dizzee Rascal was a big deal. Many years after it came out, it's still one of the best albums

ever," she added, before putting "Sittin' Here" on the high-fidelity sound system set up by the London-based audiophile Chris Tindall.

Fehmi said he was deeply influenced by the English virtual band Gorillaz as a child.

"I remembered my sister coming home from uni with 'The Singles Collection 2001-2011.' I cried before I heard the songs. I just knew it was a thing, and I cried so much. I heard people talking about it. I knew it was a phenomenon. I grew up in the countryside, so if there's a phenomenon on TV, and someone comes into my house with the real object everyone's talking about. I was like, Wow," Fehmi said.

In terms of what makes London special as a holy ground for independent music, Cristante said it's the diversity.

"One day you can get into the band thing, and then another day you just end up in a James Massiah night. I just like the fact that there's this equally strong, different kind of scenes,

and they're all growing and expanding at the same time," she added.

Closing the listening session, Cristante picked "Liberties," a track from "1995 Epilepsy," an album that's deemed "by far the most mysterious project from the world music catalog" by a Reddit user. Cristante believed this album was produced by British musician Mica Levi.

"Mica is incredible. Everything they do is so special. This one is slightly a twist, not many people know that it's Mica, because it's under a different name, but if you know, then it kind of makes sense," she said.

In the coming weeks, record producer A.G. Cook, rapper John Glacier, and singer-songwriter Nilüfer Yanya will share top picks from their vinyl collections, sharing the formative sounds that have shaped their creativity, as well as their music.

— TIANWEI ZHANG



The setup for the McQueen Reverb listening sessions.

CONCURRENCE - CORPORATE



LVMH would be better off without M and H

The \$270 bln owner of Louis Vuitton bags, Moët champagne and Hennessy cognac trades at a big discount to the value of its various parts. Its ailing drinks unit brings few synergies and tobacco-like risks. Spinning it off would leave a simpler, more richly valued luxury group. LONDON, June 11 (Reuters Breakingviews) - Bernard Arnault likes empire-building, not the other way around. Yet the LVMH (LVMH.PA) , opens new tab boss's \$270 billion luxury company, whose 75 brands span Louis Vuitton bags, Moët champagne and Hennessy cognac, is now saddled with a conglomerate discount. The struggling drinks unit, which brings few synergies and faces tobacco-like risks, should be jettisoned.

Selling or spinning off Moët Hennessy sounds like heresy. That's not just because it accounts for two letters in the French luxury group's name: LVMH was created in 1987 through the merger of Moët Hennessy and Louis Vuitton. Pricey tipples like Dom Pérignon champagne, which sells for about 200 pounds (\$270) a bottle – and higher for those made in the best years – have also acted as a hedge, as they are less exposed to economic cycles than some goods like shoes or handbags.

Yet that argument is starting to look shaky, as consumers increasingly hunt out cheaper drinks , opens new tab . The unit, accounting for about 7% of group sales, has been the worst-performing among LVMH's six divisions in the past year. Sales fell 8% to 6 billion euros last year, whereas LVMH's total revenue rose 1%.

For now, Arnault seems focused on fixing the business, but it's a good time to rethink where it belongs. Unlike Sephora – LVMH's lower-margin beauty retailer – it neither provides valuable intel that can help shape strategy for the rest of the group, nor offers much opportunity for cross-selling. Moreover, the world is changing rapidly, with the next generation of aspiring luxury consumers willing to embrace a future without alcohol. A pariah status akin to tobacco could damage the very brand desirability that LVMH has so painstakingly curated.

LVMH's 66% stake in the drinks unit could be worth 12 billion euros, if valued on the same average multiple of 14 times 2026 operating profit fetched by rivals Diageo (DGE.L) , opens new tab and Pernod Ricard (PERP.PA) , opens new tab . Given its size, and current challenges, a spinoff probably makes more sense than a sale for now. Listing the unit separately would leave behind a simpler, faster-growing luxury group, which should be valued more highly by investors. A simple sum-of-the-parts calculation suggests that LVMH could be worth some 369 billion euros including net debt, a 47% uplift on its current enterprise value.

Selling the drinks business would still be a big step for Arnault, not least because his son Alexandre, who is in the closely watched succession contest among five siblings, is currently its deputy CEO. Still, the fact that Big Tobacco stocks like British American Tobacco (BATS.L) , opens new tab are now valued at just 9 times operating profit suggests that the drinks unit could have further to fall. LVMH is better off without M and H.

Follow Yawen Chen on Bluesky , opens new tab and LinkedIn , opens new tab



Why LVMH's \$1.5B Formula 1 Bet Is No Average Luxury Partnership

How Formula 1 transformed from a niche motorsport into luxury's preferred marketing platform, with insights from LVMH, Aston Martin, and technology partners.



When my favorite Cashmere Wolf, Bernard Arnault, chairman of luxury behemoth LVMH Group, watches Max Verstappen navigate treacherous corners at 180 mph during the Formula 1® Bahrain circuit, he does so with an eye towards his calculated \$1.5 billion, 10-year investment into a competition rapidly growing in popularity. Like the Group's 2024 Paris Olympic Games sponsorship, this unprecedented partnership, announced in late 2024 and aligned with the sport's 75th anniversary and season, represents far more than logo placement on fast cars. Three distinct LVMH maisons—[TAG Heuer](#), Louis Vuitton, and Moët & Chandon — each now play carefully choreographed roles in what amounts to luxury's most ambitious sporting investment in Arnault's latest exercise of strategic narrative layering.

Arnault orchestrated [TAG Heuer](#)'s takeover from [Rolex](#) the role of official timekeeper for Monaco's Grand Prix; integrated Louis Vuitton's bespoke trunks as carrying cases for Formula 1 trophies; and ensured Moët & Chandon's omnipresence across newly rebranded races, Formula 1 [TAG Heuer](#) Monaco GRAND PRIX; Formula 1 Louis Vuitton Australian GRAND PRIX 2025; and Formula 1 Moët & Chandon Belgian GRAND PRIX 2025.

These LVMH brands will peacock on 24 global stages across nine months—stages that drew 1.5 billion cumulative TV viewers last year with an average viewership of 70 million per race—reaching a sundry audience that may never have entered a Louis Vuitton boutique or considered a [TAG Heuer](#) timepiece. With these spectators skewing younger and more diverse than traditional luxury consumers, Arnault clearly has his eyes set on future customer cultivation, something many luxury brands often eschew in favor of those who can afford their products today.





With Formula 1 now making scheduled Grand Prix stops in my Miami backyard for the next 15 years, I ventured onto the tracks last month to understand the sport's growing entanglement with luxury. What I discovered were strategic partnerships navigating a balance between a rich motorsport tradition, a lifestyle signature, and a technologically savvy fanbase increasingly led by women.

Inside Aston Martin's Formula 1 Strategy for Heritage Storytelling

"Formula 1 is really having a moment," Rob Bloom, CMO of Aston Martin Formula 1, told me over a dram of Glenfiddich 50YO Simultaneous Time, part of the single malt scotch whisky brand's Time Re:Imagined collection, and the rarest of the scotches Bloom and I would taste that evening. "There are still new people discovering Formula 1 today. [This growth is attracting]

newer, younger fans skewing female, particularly in places like the US, which is brilliant to see."

After racing McLarens at the McLaren Track Driving Event, followed by a MIAMI GRAND PRIX® Track Preview Experience & Paddock Tour, both courtesy of Chase Sapphire Reserve, I traded my track day sneakers for heels and a Donna Karan silk dress as I headed to the Mandarin Oriental for an exclusive dining experience with the Aston Martin Aramco Formula One Team™ to sample Glenfiddich's impressive lineup.

The dinner was part of Aston Martin F1's multi-year partnership with the scotch brand, announced at the November Las Vegas Grand Prix, where Glenfiddich unearthed a rare cask from 1959 – the very year Aston Martin debuted in Formula 1 – to create a commemorative single bottle expression. In aligning origin stories, both brands enlisted the marketing strategy of borrowed equity from each brand's legacy to augment their respective audience. In this well curated pairing, an Aston Martin enthusiast and a Glenfiddich connoisseur both share a love of the artisanal, of precision engineering, and a deep appreciation for heritage, innovation, and the relentless pursuit of distinction.

"The growth mindset that exists in the team is that we'll never settle," Bloom said. "There is that ongoing pursuit of excellence and betterment. Even when we win a race, the only thing we're thinking about is the next race and the next win. Which in a way is addictive. It feeds you and everybody in the organization lives with this growth mindset."

Under Bloom's marketing leadership, the brand is leveraging F1's burgeoning popularity by actively engaging with new audiences through lifestyle integrations and collaborations, such as with Glenfiddich. Beyond just winning races, Aston Martin F1's marketing strategy is towards continuously exalting the brand's image to an impassioned community.

He continued, "The sport itself is having a real moment. It's not just about that amazing tech racing story and the growth mindset and the competitive nature of the sport. It's actually about an extension into culture and lifestyle, and the fact that F1 shows up in everyday currency."

This cultural expansion has fundamentally changed how luxury brands approach Formula 1 partnerships. "Aston Martin's brand is ultimately a lifestyle brand," Bloom stated, "and what we want to do as a brand in F1 is to make sure that we show up in a way that is more than just the sport." Aston Martin F1 has recently collaborated with The Rolling Stones and DJ Dom Dolla to extend racing culture into the music, fashion, and nightlife territories luxury consumers inhabit.





"We want to get measured on how we bring people into the sport and our brand image," he added. "Whether you're wearing The Rolling Stones hoodie or drinking a glass of Glenfiddich, you should be able to experience and enjoy that as an extension of your celebration of two brands coming together."

When Formula 1's Technology Meets Passion at 200 MPH

"What's really interesting is that as fans come in, they're younger, they're more diverse, they're more female and the challenge we have is that their interest in the sport spans everything," Jonny Haworth, F1's director of commercial partnerships discussed during the Globant and F1 Miami Garage Event panel at the Miami Autodrome Paddock. "The deep technology, the cars, everything that goes on the track all the way through to the culture and the lifestyle that goes on with drivers. And our role is to try and engage each of those audiences in a completely different way."

This diversification challenge is precisely where technology partners become essential to luxury brands' F1 strategies. Globant, through its multi-year Official Partner agreement with Formula 1, is using engineering and data to lean into human emotions. F1 has now gone from a niche automotive competition watched mostly by enthusiasts into an immersive experience accessible to global onlookers.

"Technology was getting into our pockets and therefore was changing the way we could connect 7 by 24 with the brands that we love, creating an emotional bond," Guibert Englebienne, Globant's co-founder said. "You need to make it memorable. It's a big investment for people to come here. So our vision is that technology can be used to improve that, to expand, to bring some gravity to the sport, and the combination of engineering with data with a very human oriented company. "

Formula 1's fundamental marketing objective, according to Donna Birkett Baida, the organization's director of marketing, is to "make people fall in love with it, with our sport and with our brand." She likened this to the complexity of human love, aiming for both "incredible highs and passion" and "a level of comfort." The ultimate goal is to create "moments that are so memorable" and drive engagement, "really bringing people... from just being aware of our brand and that latent interest in our brand to actually genuinely falling in love with it."

Globant is now developing a Formula 1 customer-facing app to enhance fan experience while providing data to devise continued engagement opportunities. "What I love about the app—and we're still in the conceptual stages—is that it's going to move us from being reactive," Baida shared. "Which is really important because we have to be with our fans – react to their behaviors, requirements, and needs – but moving us much more towards being proactive and trying to anticipate what their requirements are and give them the best possible Formula 1 experience."

Formula 1's Gender Evolution Creates New Opportunities for Luxury Engagement

Shifting from efficiency to intimacy was exactly what Formula 1 needed to court new audiences, particularly the female demographic reshaping the sport's identity. This growing female F1 fanbase is inspiring entirely new forms of artistic expression within the circuit.

Take Samantha Zimmermann, a fine artist whose motorsports realism captures both the technical precision and emotional sensations evoked in racing. Working primarily in oil paint and graphite





pencil, Zimmermann has found her niche painting live at major IMSA and HSR events.

“Lyn Hiner, Anita Lewis, and I were invited to display our work within the Paddock Club,” Zimmerman shared with me in email. “In addition to having art on display, we are also doing live painting demonstrations throughout the weekend! Guests who visit the marketplace space within the Paddock Club will also be invited to participate in the paint-by-numbers feature.”

LVMH was undoubtedly betting on this demographic shift when structuring their billion-dollar F1 investment. TAG Heuer has been actively cultivating the sport's female future through its partnership with F1 ACADEMY™, the all-female single-seater racing series designed to propel women toward motorsport's highest levels. “We have a unique opportunity to fundamentally change our industry, driving female participation at every level of motorsport,” Susie Wolff, a former F1 test driver and managing director of F1 ACADEMY™, said in TAG Heuer's brand magazine.

Since becoming F1's official timekeeper, TAG Heuer CEO Antoine Pin reports traffic in stores has increased by double digits, forcing the brand to increase production on the car-related models. The timepiece manufacturer's position jumped from 15th to 11th among top Swiss watch brands by sales in 2024.

With Formula 1 now attracting over 800 million viewers annually—40 percent of whom are women—the sport's unique combination of technological sophistication, global reach, and cultural expansion creates opportunities for luxury brands to access passionate communities where, as with the pursuit of luxury, precision, innovation, and excellence are already expected. The racing platform serves as both scientist and laboratory in teaching brands how to win over consumers prioritizing experiences over products, authenticity over exclusivity, and emotional connection over transactional relationships.

Formula 1 Key Takeaways

Formula 1 Is Luxury's Most Sophisticated Customer Acquisition Platform

While other sports offer visibility, F1 provides 800 million passionate consumers who are aligned with standards that truly make a luxury product. LVMH's investment accesses communities where luxury values are intrinsic, aspirational – and create breadcrumbs leading to that eventual first LVMH product purchase.

Shift Technology From An Efficiency Tool To An Emotional Bond Creator

Guibert Englebienne's technology insights, particularly towards the ubiquitousness of our smartphone dependency, explains why tech partnerships like Globant's are more about intimacy than data. F1's upcoming fan app will help move customer relationships from reactionary to anticipatory, allowing the marketing team to stay consistently ahead in designing opportunities that delight fans.

Cultural Expansion Is the New Competitive Advantage in Sports Marketing

Rob Bloom's assertion that F1 “shows up in everyday currency” via lifestyle partnerships introduces a new paradigm attracting luxury investment into sports marketing. The motorsport now functions as a cultural catalyst, where brands can extend racing's intensity into diverse entertainment realms.





The Female F1 Audience Is Reshaping Marketing Focus

From Samantha Zimmermann's trackside artistry to [TAG Heuer's F1 ACADEMY™](#) partnership, the sport's accelerating female demographic is inspiring new forms of engagement with a fanbase often largely ignored in male dominated industries. Susie Wolff's acknowledgement of having "a unique opportunity to fundamentally change our industry" should make luxury brands traditionally catering to men take note.

Formula 1 Is A Goldmine For Luxury Partnership Synergy

When premium brands engage F1's ardent enthusiasts, they're connecting with consumers who inherently appreciate precision and excellence. There's a natural affinity conventional marketing can't manufacture and traditional paid advertising rarely achieves. No amount of thoughtful ad copy, beautiful billboards or storytelling commercials can match the rapture of being trackside. Brands within range of the experience become associated with the emotion.

Baidu's F1 mission to "make people fall in love with our sport and our brand" represents a seismic shift from luxury's once pragmatic exclusivity to a now fervently passionate inclusivity. When [TAG Heuer](#) reports double-digit store traffic increases and jumps from 15th to 11th in Swiss watch rankings because of the Formula 1 partnership, particularly at a time when tariffs are upending the Swiss watch industry, it reaffirms emotional connection as luxury's most recession-proof currency.





BEAUTY

L'Oréal, Nvidia Collaborate To Bring Next-gen AI to Beauty

- Their aim is to conceive groundbreaking beauty experiences.

BY JENNIFER WEIL

PARIS - L'Oréal and artificial intelligence chipmaker Nvidia are collaborating to unleash AI's potential for beauty.

The beauty giant said in a statement Wednesday that this will "enable groundbreaking, never-before-imagined beauty experiences."

"Through this collaboration, L'Oréal and its partner ecosystem will leverage the Nvidia AI Enterprise platform for rapid development and deployment of AI, like the scaling of 3D digital rendering of L'Oréal products, for a fusion of physical AI and generative AI, expanding creative possibilities," L'Oréal said in a statement.

Asmita Dubey, chief digital and marketing officer at the group, said in the statement: "Our focus is to drive unparalleled consumer engagement, with both creativity and technology, as transformative technologies such as gen-AI and agentic-AI redefine our consumer expectations."

Azita Martin, vice president and general manager of retail and CPG at Nvidia, underlined that gen-AI is bringing to companies digital intelligence and agility.

"By leveraging Nvidia AI Enterprise, L'Oréal is bringing rapid innovation, scalability, personalized marketing and advertising that improve consumer engagement and conversion," she said. "L'Oréal, along with Nvidia, is unlocking the full potential of AI in beauty and making consumer beauty experiences even more seamless, rewarding and fun."

L'Oréal and Nvidia's partnership was announced on the first day of the Viva Tech

fair in Paris, which runs through Saturday.

The companies have already collaborated on two products. There is Creaitech, L'Oréal's gen-AI content platform, which develops and uses 3D digital renderings of L'Oréal's products for the development of marketing and advertising campaigns.

"Creaitech aims to scale 3D capabilities using the Nvidia AI Enterprise platform, enabling greater creativity, quality control and production scalability," L'Oréal said.

The other collaboration is on Noli, standing for "No one like I," that is billed to be the first-of-its-kind AI-powered multibrand marketplace start-up. It was founded and is backed by L'Oréal.

"Noli acts as an AI beauty matchmaker that cuts through the noise," said L'Oréal. "Using powerful AI diagnostics and tools built from over 1 million skin data points and the analysis of thousands of product formulations, Noli decodes each user's beauty profile and matches them with product recommendations, delivered to their doorstep."

Latest for Noli is the AI Refinery, created with Nvidia and Accenture, and built with Nvidia AI Enterprise software. It is available on Microsoft Azure.

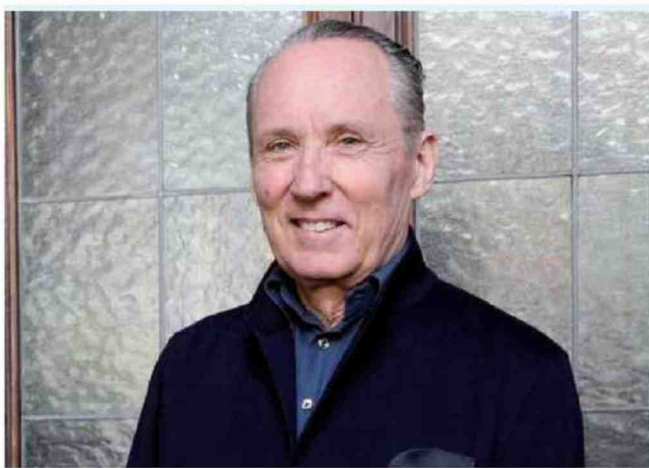
"For Noli, this provides the ability for rapid experimentation, responsible AI development and deployment to match the dynamic landscape of AI and fast-changing beauty consumer expectations, with the intention of transforming how consumers discover and shop beauty, at scale," L'Oréal said.





Zegna Group: tre brand per un lusso globale

Fondato nel 1910 a Trivero, in Italia, il Gruppo Ermenegildo Zegna è un'azienda globale del lusso con una posizione di leadership nel settore dell'abbigliamento maschile di alta gamma. Attraverso i suoi tre marchi complementari, il Gruppo raggiunge un'ampia gamma di comunità e segmenti di mercato in tutto il settore della moda di fascia alta, dal lusso senza tempo di Zegna alla sartoria moderna di Thom Browne, fino al glamour di lusso con Tom Ford Fashion. Il Gruppo Ermenegildo Zegna è riconosciuto a livello internazionale per la sua Filiera, unica nel suo genere, di proprietà e controllata dal Gruppo, che è composto dai migliori produttori tessili italiani completamente integrati con capacità manifatturiere di lusso uniche, per garantire eccellenza, qualità e capacità di innovazione superiori. Il Gruppo Ermenegildo Zegna, che conta più di 7.100 dipendenti e ha registrato un fatturato di 1,95 miliardi di euro nel 2024, è stato il primo brand maschile del lusso ad entrare e investire in Greater China. Il primo negozio è stato aperto nel 1991 presso il Peninsula Hotel di Pechino, seguito dall'apertura di un negozio a Hong Kong nel 1997. Zegna ha celebrato nel 2021 il suo 30° anniversario in Cina con l'apertura di due nuovi flagship store a Shanghai, situati presso HKRI Taikoo Hui e Taikoo Li Qiantan. Attualmente il marchio gestisce 72 negozi dos. Lo scorso giugno, a Pechino, Zegna ha lanciato il concept Zegna Salotto, dove clienti selezionati possono vivere una sessione di shopping su misura con prodotti esclusivi che non sono disponibili nella consueta rete di vendita al dettaglio.



Gildo Zegna, presidente e ceo di Zegna Group

CONCURRENCE - LUXE

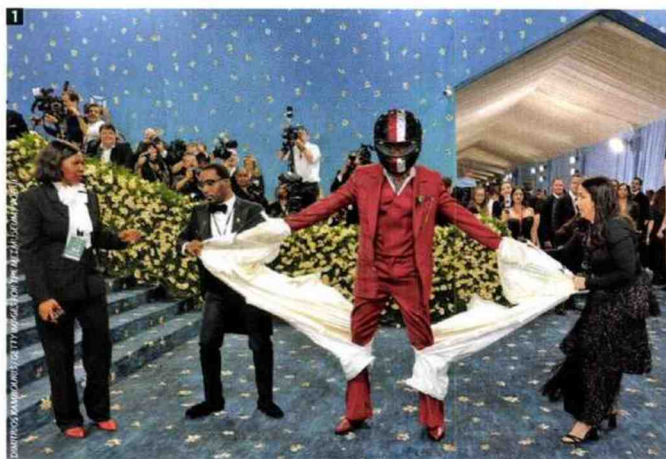
MODE PHÉNOMÈNE

LA MODE EN POLE POSITION

Des looks des pilotes scrutés dès leur arrivée sur le paddock à Louis Vuitton devenant partenaire officiel de la Formule 1, la fashion a investi les circuits automobiles jusqu'à en faire son nouveau terrain de jeu.

PAR MARIE-CAROLINE BOUGÈRE

S



Suivie par 1,5 milliard de téléspectateurs en 2024, la Formule 1 s'est débarrassée de l'image de sport d'élite polluant et dépassé qu'elle traînait dans les années 2000. Un bouleversement signé Netflix avec la série documentaire *Drive to Survive* qui, depuis 2019 et la diffusion de la première saison, lève le voile sur les coulisses du championnat F1 de l'année précédente. Entretiens et accès aux coulisses des jeux de pouvoir offrent une immersion dans ce microcosme, auparavant habité au huis clos et aux seuls amateurs de course automobile. « On n'a jamais été autant fascinés par les voitures et les véhicules esthétiques, puisque c'est quelque chose qui risque de disparaître », analyse Vincent Grégoire, directeur des tendances de l'agence NellyRodi. Avec plus de 7 millions de téléspectateurs, dont presque un tiers de moins de 30 ans, *Drive to Survive* a grandement participé au renouvellement de la population d'accros de Formule 1. Si le youtubeur Squeezie a su fédérer la jeunesse avec son GP Explorer, la F1 affiche des revenus totaux de près de 2,2 milliards d'euros et jouit d'une *fanbase* désormais composée de 41 % de femmes... Un véritable miracle marketing qui n'a pas échappé à l'industrie de la mode et du luxe.

UN BUSINESS FLORISSANT

La F1 a toujours rimé avec yachts, milliardaires et discipline de privilégiés, si l'on se réfère aux sommes à six chiffres nécessaires au financement de la carrière de ses jeunes athlètes. Quant au sportswear, il n'a jamais été aussi tendance et l'univers automobile a déjà inspiré de nombreuses collections de grandes marques comme Dior, Louis Vuitton, Chanel ou Off-White, Boss... « On est passé de la



1. Damson Idris en Tommy Hilfiger custom sur le tapis du Met Gala. 2. Défilé Off-White, printemps-été 2025 3. Défilé Christian Dior, prêt-à-porter printemps-été 2025 4. Fernando Alonso, pilote Aston Martin et ambassadeur Boss.



1. Esteban Ocon, ambassadeur Guess. 2. Pierre Gasly, ambassadeur Givenchy Beauty, et Franco Colapinto, son coéquipier de l'écurie Alpine, au dernier Festival de Cannes. 3. Jennifer Lopez au GP d'Arabie saoudite 2025. 4. Alessandra Saint Mieux et son compagnon Charles Leclerc, le couple star des circuits. 5. Lewis Hamilton, coprésident du Met Gala 2025.

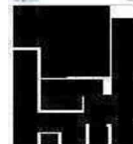
LA SÉRIE *DRIVE TO SURVIVE* SUR NETFLIX A GRANDEMENT PARTICIPÉ AU RENOUVELLEMENT DE FANS DE FORMULE 1

doudounisation à des vêtements armures et chevaleresques pour se protéger des aléas du monde tels des chevaliers contemporains », note Vincent Grégoire. Mais les griffes de luxe n'avaient jamais été aussi présentes sur les paddocks. En témoigne l'arrivée de LVMH avec Louis Vuitton en tant que partenaire officiel de la Formule 1 pour la prochaine décennie. Un investissement sans précédent dans ce domaine pour la Maison, qui fournissait déjà la malle du trophée du Grand Prix de Monaco. « Monte-Carlo, c'est le territoire des VIC [very important clients, ndlr] et la F1 prône le bouleversement technologique, les nouvelles matières... Une projection qui permet au monde du luxe de ne pas se limiter aux traditions d'artisans d'art », pointe le spécialiste. De son côté, en devenant sponsor officiel de l'écurie du très attendu film *FI*, Tommy Hilfiger renforce un lien qui perdure déjà depuis 1990. Lors du Met Gala 2025, l'acteur Damson Idris a d'ailleurs fait son arrivée à bord d'une voiture de course issue du film, vêtu d'une combinaison de course sur mesure Tommy Hilfiger et coiffé d'un casque orné de cristaux Swarovski. Une apparition aux confins de la mode, du sport et du divertissement.

LE PILOTE, CET INFLUENCEUR

Si les voitures voient leurs livrées ultra-griffées, les pilotes, risquant leur vie à 300 km/h vingt-quatre week-ends par an, sont les personnages principaux de ce grand raout fashion. Et notamment lors de leur arrivée sur le circuit qu'ils ont transformé en catwalk. Pour cet

exercice, impossible de ne pas citer Sir Lewis Hamilton, septuple champion du monde qui, depuis de nombreuses années, y affine son allure grâce à son styliste Eric McNeal. Avec ce statut d'icône de mode, le Britannique a entre autres été nommé ambassadeur et codesigner d'une capsule avec Kim Jones pour Dior Homme, mais aussi coprésident de la dernière édition du Met Gala. Tout aussi scrutés que leur pair, Charles Leclerc, qui vient de signer une capsule de prêt-à-porter pour Ferrari, fait briller les bijoux APM Monaco dont il est ambassadeur ; George Russell, représentant l'esprit preppy de Tommy Hilfiger ; Carlos Sainz Jr., qui prône le chic de Hackett London, Fernando Alonso, l'élégance de Boss, et Esteban Ocon, la modernité de Guess. Certains comme Lando Norris ont même lancé leur propre ligne qui connaît un franc succès. Les accompagnant de part et d'autre de la planète, leurs girlfriends sont logiquement devenues des ambassadrices de choix pour les marques. En figure de proue, Alexandra Saint Mieux, 22 ans, compagne de Charles Leclerc et véritable sensation grâce à ses looks, ponctués de griffes telles que Jacquemus ou Reformation, et plébiscités par 2 millions de fidèles sur Instagram. Aussi, comme un passage obligé à la Fashion Week, les stars se déplacent-elles désormais aux Grands Prix, faisant profiter la foule de leurs looks étudiés, à l'image de Jennifer Lopez, en combinaison de cuir rose Barbie lors de la course de Djedda en avril dernier. Une sorte de grand-messe du dimanche version asphalte et logotypée que plus personne ne veut rater. ♦



Dans la haute joaillerie, des directeurs artistiques discrets mais précieux

Des bracelets de cheville chez Dior au sautoir panthère en or, diamants et onyx de Cartier, les collections de l'été 2025 portent aussi l'empreinte de leurs créateurs

JOAILLERIE

Rien n'est plus important que d'avoir le bon capitaine aux commandes lorsque surviennent les turbulences : s'il y a bien une leçon délivrée par l'industrie de la mode, c'est celle-ci, le grand mercato des directeurs artistiques ayant pour objectif de contrer l'affaiblissement du marché. De Dior à Chanel en passant par Gucci, une dizaine de maisons ont opéré cette année un virage esthétique en recrutant un nouveau designer.

Pendant ce temps, le petit milieu de la haute joaillerie continue de prospérer, sans nuage à l'horizon. Les parures en or, platine et pierres précieuses mobilisant des dizaines d'artisans (joailliers, lapidaires, sertisseurs, polisseurs, etc.), le plus souvent établis à Paris, séduisent une clientèle richissime qui apprécie autant le placement facile que, pour les plus esthètes, l'expression créative. Certes, les directeurs artistiques du secteur ne jouissent pas de la notoriété de leurs pairs du prêt-à-porter. Mais les collections de l'été 2025 questionnent sur l'importance de leur rôle.

Le coup de théâtre du printemps a ainsi été le débarquement de Francesca Amfitheatrof de la direction artistique de Louis Vuitton. Une « décision mutuelle », minimise la locomotive de LVMH, qui s'est séparée sans préavis de l'Américaine. La faute, plutôt, à « des critiques sur son management », a éventé le média professionnel *La Lettre*, en révélant fin mars cette « exfiltration », ajoutant que le malletier chercherait un remplaçant au « profil plus discret ». Francesca Amfitheatrof a, quoi qu'il en soit, le mérite d'avoir déployé un vocabulaire identifiable et été une porte-parole hors pair pour la marque.

Une collection de haute joaillerie réclamant au moins deux ans de dévelop-

pement, c'est toujours sa patte que l'on reconnaît dans le nouveau cru, dévoilé en son absence sur l'île de Majorque (Espagne). On retrouve, par exemple, son goût pour les pierres anguleuses, tel ce triangle d'opale rouge d'Australie serti autour du cou avec des perles d'émeraude, ou pour les colliers tapageurs qui habillent le cou entier, pensés comme des mosaïques de diamants, des damiers d'onyx et d'émeraudes ou des cordages d'or truffés de perles.

Pierres XXL

Eclectique mais inégale, la collection oscille entre des cascades volumineuses déséquilibrées (des colliers à larges rangs alourdis de tourmalines, de perles et de marqueterie de turquoises ou calcédoines) et des essais inédits réjouissants (des broches façon œil égyptien aux iris de spinelle, de chrysobéryl ou d'alexandrite ; un collier jet-set *seventies* twisté aux pierres XXL ; une bluffante rangée de diamants jaunes du Canada).

La joaillerie Chanel, aussi, se cherche un nouveau directeur artistique depuis la mort, en 2024, de Patrice Leguèreau. « Le bijou, pour moi, doit être la résultante d'un processus artistique, dans la lignée de Gabrielle Chanel, qui vécut nourrie et entourée d'artistes », racontait au *Monde*, quelques mois avant son décès, ce cinquagénnaire entré en 2009 rue Cambon et qui aimait commencer ses collections en s'adonnant à l'esquisse ou à la peinture. Lancées sous son impulsion, les 113 nouvelles pièces révélées début juin à Kyoto (Japon) tentent de mélanger trois symboles : la comète (clin d'œil aux premiers bijoux précieux de Coco Chanel en 1932), le lion (le signe astrologique de la créatrice) et les ailes (une première).

Une tiare symétrique tout en diamants se déploie à partir de deux ailes piquées d'étoiles. Des colliers transformables et

sans fermoir suggèrent deux lions ailés ou associent une étoile à cinq branches avec une aile aux plumes effilées. Souvent « blanche » (diamants et or blanc), cette joaillerie revendique un esprit grand soir, un glamour (trop) classique. Les tentatives les moins conventionnelles s'avèrent d'ailleurs les plus réussies.

Ici, un sautoir comme un ruissellement d'étoiles sur le décolleté, composé de diamants sertis sur une chaîne tubulaire noire, façonnée en or nappé d'un revêtement de carbone. Là, une série de broches en forme d'ailes sur lesquelles un maître laqueur japonais a esquissé des plumes délicates. Là encore, une statuette semblable à un Oscar. Moulée à la main par Patrice Leguèreau, elle représente, en or massif et en pied, la silhouette de « Made-moiselle », chapeau et veste de tweed inclus ; sur le socle en jade noir, un cadran en lapis-lazuli indique l'heure.

Chez Dior, c'est au département mode que les directeurs artistiques valsent depuis le début de l'année, mais, à la haute joaillerie, Victoire de Castellane demeure à son poste. Et ce, depuis maintenant vingt-sept ans – autant dire une éternité ! « Je suis assez sensible au départ des créateurs de mode, d'autant que j'ai le syndrome de l'abandon, glisse-t-elle, à l'heure où Jonathan Anderson succède au tandem Maria Grazia Chiuri-Kim Jones. Mais, à chaque fois, cela rafraîchit aussi mes inspirations, car chaque designer apporte avec lui son goût et ses obsessions. » Début mai, au château de la Colle noire, charmant manoir varois dont Christian Dior fit une résidence à la fin de sa vie, elle présentait, lors d'un défilé, l'un de ses meilleurs crus.

Dans son colorama arc-en-ciel fétiche – « comme quand, petite, je tournais le bouton [de la télévision] au maximum pour saturer les couleurs des films du Hollywood de la fin des années 1950 » –,

Victoire de Castellane propose des accessoires aussi ravissants que hors-sol (bracelets de cheville ultraprécieux, ceintures-sautoirs, pendentif pouvant se fixer sur le tube de rouge à lèvres) et pousse plus loin encore son exploration des dioramas candides (des petits tableaux vivants ou des paysages), entamée en 2024. Cela donne des bagues, boucles et colliers épatants, construits à partir de plaques d'opale, de nacre, de turquoise, d'onyx ou de lapis-lazuli, parfois superposées afin d'obtenir « *des jeux d'irisation inattendus* » et deux teintes sur l'endroit et l'envers du bijou.

Sur ces supports rectangulaires ou ovales, des décors naïfs s'épanouissent. Des soleils, nuages, palmiers, papillons, biches ou pâquerettes composés à partir de diamants, d'émeraudes ou de saphirs sertis sur un invisible insert d'or percé dans les plaques de pierres. Une prouesse qui a donné du fil à retordre aux ateliers. Et qui démontre que Victoire de Castellane a toujours de la ressource créative.

Minuscules perles de corail

Enfin, au milieu de ces maisons pour lesquelles la haute joaillerie forme une extension de la mode, Cartier, un joaillier pur jus, leader du secteur, a convié à Stockholm ses meilleurs clients pour leur dévoiler une collection de 115 pièces autour du thème de l'équilibre (des cou-

leurs, des formes, dans l'espace, etc.). Là, on dégote des harmonies colorielles surprenantes (un sautoir dont les opales bleues et un cabochon de saphir sont piqués de minitriangles de turquoise et de minuscules perles de corail) et des jeux géométriques sophistiqués (un collier imitant les zigzags d'un circuit électronique; une tête de panthère en trompe-l'œil, aux diamants trapèze et triangles d'onyx, cachée dans un labyrinthe de lignes de diamants).

Des illusions de suspension s'invitent aussi, comme sur cette bague cocktail dont un cabochon de rubellite, pareil à un bonbon juteux aux fruits rouges, semble tenir en lévitation sur des tranches d'or blanc grâce à un système de sertis invisibles.

Ici, pas de record de carats. Pas d'opulence racoleuse. « *Rien de trop* », vante-t-on en interne. Là où le marché peut inciter à faire dans l'épate pour augmenter « *la valeur perçue* » (comprenez: donner au client le sentiment qu'il en a pour son argent), Cartier multiplie les pièces ajoutées. « *D'ordinaire, la valeur perçue se calcule par rapport au plein. Chez nous, au contraire, le chic, c'est le vide* », théorise dans un sourire la directrice de création Jacqueline Karachi. Evidée, une panthère en or, diamants et onyx laisse, sur un sautoir, deviner le vert de l'enfilade de perles d'émeraude glissé dessous. Des diamants dits « portraits » – sans aucune

facette, semblables à de fines plaques de verre – révèlent par transparence la peau, tout comme des colliers façonnés comme une résille ou encore en alvéoles.

« *Moins, ce serait plus* », a coutume de dire Jacqueline Karachi aux designers du studio qu'elle coraque pour les inciter à épurer. Car la maison de la rue de la Paix se passe volontiers d'un créateur unique. C'est au contraire une dizaine de trentenaires et de quadragénaires aux nationalités diverses, tous cohabitant au même étage d'un bâtiment du centre de Paris, qui imaginent la collection, sans jamais signer leurs pièces. « *Notre style est multifacette; nous préférons donc nous enrichir de plusieurs regards* », défend Jacqueline Karachi. A rebours du directeur artistique omnipotent, un éloge des vertus du collectif. ■

VALENTIN PÉREZ

Les 113 nouvelles pièces de Chanel tentent de mélanger trois symboles: la comète, le lion et les ailes

Broche Sunny Days, de Chanel.

CHANEL.





Parure Aura, de Louis Vuitton. SOLVE SUNDSBO



Collier Rejilla, de Cartier.
CARTIER



Bague Pluie d'été, de Dior.
DIOR JOAILLERIE



«Le joaillier des rois, le roi des joailliers» : la success-story des frères Cartier aux quatre coins du monde

Alors qu'elle présentait ses fabuleuses collections haute joaillerie à Stockholm, fin mai, retour sur la saga de la maison créée en 1847 par Louis-François Cartier, et qui prit son essor sous la direction de ses petits-fils, les frères Louis, Pierre et Jacques.

Par Louise Ginies

Publié le 11 juin 2025 à 17h39, mis à jour le 11 juin 2025 à 17h39

Histoire | Bijoux | Cartier

Une maison de joaillerie familiale à l'aura internationale. L'histoire de la maison Cartier commence en 1847, lorsque Louis-François Cartier reprend l'atelier de bijouterie lors du départ à la retraite de son maître artisan Adolphe Picard, situé au 29 rue Montorgueil à Paris. Très rapidement, la marque est intronisée dans les rangs de la haute société parisienne grâce à un premier achat joaillier de la princesse Mathilde, cousine de l'empereur Napoléon III, suivie par l'impératrice Eugénie, trois ans plus tard. Mais c'est en 1898 que l'enseigne prend véritablement son envol, avec l'arrivée du petit-fils du fondateur, Louis Cartier, qui jouera un vrai rôle dans son évolution. À son initiative, la boutique déménage au 13 rue de la Paix à Paris, qui reste jusqu'à aujourd'hui son adresse iconique.

D'abord trop jeunes pour prendre la suite de leur père Alfred, les deux frères cadets de Louis Cartier, Pierre et Jacques, finissent par le rejoindre. En 1902, Pierre ouvre une première succursale à Londres, au 4 New Burlington Street, avant de traverser l'Atlantique en 1909, pour ouvrir une nouvelle branche à New York sur la prestigieuse 5e Avenue, où il s'installera définitivement. Une branche à l'origine de nombreuses pièces iconiques de la maison, dont le bracelet Love ou le bracelet Clou. Enfin, le benjamin Jacques succède à son frère aîné à la tête de la branche londonienne et s'impose finalement comme «l'architecte de Cartier à Londres».

» LIRE AUSSI - D'où vient le nom de la maison Van Cleef & Arpels ?

Référence des familles royales

Rapidement après sa création, ce sont les rois, reines, princes et princesses du monde entier qui participent au rayonnement de la maison Cartier à l'international. L'installation de la maison à Londres en 1902 coïncide avec le couronnement d'Édouard VII. À peine deux ans plus tard, en 1904, elle reçoit son premier brevet officiel, accordé par la cour du monarque lui-même, qui considère Cartier comme «le joaillier des rois, le roi des joailliers», selon ses propres mots. La marque reste d'ailleurs à ce jour le seul et unique joaillier étranger à posséder un brevet royal, renouvelé dans les décennies suivantes par Edward, prince de Galles, en 1921, puis George VI en 1940, Elizabeth II en 1955, la reine mère Elizabeth en 1960 et le roi Charles III en 1994, 1997 et 2017.

De nombreuses autres cours royales suivront, notamment celles d'Espagne, du Siam et de Russie, avec qui Cartier entretient des relations privilégiées. Son premier client russe date de 1860 et Pierre Cartier se rend en Russie, dès 1904. Grâce à ses liens particuliers avec la famille impériale russe, l'entreprise familiale est honorée d'un brevet



de fournisseur officiel, trois ans plus tard en 1907.

Le voyage comme inspiration

Ces relations avec les cours royales sont entretenues par les nombreux voyages effectués par les trois frères à travers le monde. Mais des trois, Jacques est assurément celui qui voyage le plus. Il se rend fréquemment en Inde, alors colonie britannique, et dans le golfe Persique, notamment pour faire état du marché de la perle fine. Mais c'est surtout pour les gemmes du Rajasthan que l'explorateur se passionne finalement. Alors qu'il est invité au durbar de Delhi en 1911, une cérémonie organisée pour célébrer l'avènement du nouveau roi George V, Jacques Cartier rencontre plusieurs princes et maharadjas indiens qui lui présentent leurs collections de rubis, d'émeraudes et de saphirs taillés en motifs végétaux. Pendant six mois, il vadrouille à travers toute l'Inde pour retrouver ces pierres de couleur et rentre finalement à Londres les bras chargés de ces gemmes, et de nouvelles idées plein la tête. C'est ce qui lui inspirera les premiers bracelets et broches Tutti Frutti, qui ne prendront ce nom que bien plus tard et qui sont aujourd'hui un motif symbolique de la maison.

Ces voyages vont sans aucun doute avoir un impact sur le style de la maison. Son histoire s'écrit d'ailleurs au fil de rencontres esthétiques fortes, qui constituent des chapitres à part entière de son évolution. La success-story familiale continuera jusqu'en 1964, date du décès de Pierre Cartier, et à laquelle les membres de la famille décident de vendre l'entreprise. Depuis 1993, Cartier appartient à la maison suisse Richemont.





Le bon génie de Tiffany

Le prolifique et onirique artiste alsacien Jean Schlumberger a largement influencé l'esthétique de la griffe new-yorkaise Tiffany & Co. Deux récents garde-temps lui rendent particulièrement hommage.

Marine de la Horie



Pendant plus de trois décennies, Jean Schlumberger a créé des bijoux pour Tiffany & Co. empreints de poésie, de fantaisie et d'une joyeuse extravagance. Cet artiste autodidacte à l'univers singulier est né en 1907 en Alsace, dans une famille de fabricants de textile. Après avoir servi dans l'armée française pendant la Seconde Guerre mondiale, ce dessinateur surdoué part pour New York où il ouvre un petit salon. C'est en 1956 qu'il commence à collaborer avec Tiffany & Co. Dès lors, Jean Schlumberger va bousculer les codes de l'époque. Si ses créations joaillères qui s'inspirent essentiellement de la faune et de la flore sont très connues et régulièrement exposées aux quatre coins du monde, l'on sait moins qu'il a aussi dessiné des montres pour Tiffany & Co.

La Maison vient d'en dévoiler deux remarquables qui rendent particulièrement hommage au travail de Schlumberger. La première, décoche un clin d'œil à sa création la plus emblématique, la mythique broche Bird on a rock. Créée en 1965, elle est régulièrement revisitée sous différentes formes.

Cette nouvelle montre, baptisée Tiffany Bird on a Flying Tourbillon Azure Blossom, et limitée à dix pièces, est dotée d'une réserve de marche de 50 heures. Elle conjugue savoir-faire joaillier éblouissant -elle est notamment sertie de 771 diamants- et une mécanique d'exception. Le tourbillon, mécanisme au cœur de certains des plus belles pièces de haute horlogerie, procure une précision de la mesure du temps, tout en compensant l'effet de la gravité sur un mouvement mécanique. Les principaux composants sont intégrés à une fine cage métallique qui effectue une rotation de 360 degrés en 60 secondes. Ce ballet hypnotique est amplifié par le dôme en saphir facetté qui surplombe le tourbillon volant. Le fond transparent révèle aussi toute la beauté du mouvement. Son cadran figure un ciel azur dégradé émaillé, une technique chère à Schlumberger.

Dans un tout autre style, le garde-temps, baptisé Rope (qui signifie corde en anglais) fait écho aux créations de Jean Schlumberger en or tissé et torsadé. A travers ces itérations autour des pompons et différentes tresses, l'artiste voulait aussi rendre hommage à l'héritage textile de sa famille. Pour obtenir ces étonnantes textures tridimensionnelles, Schlumberger avait l'art et la manière de juxtaposer différentes formes géométriques avec harmonie.

Ainsi, la montre Rope s'inspire d'un motif puisé dans les archives de Tiffany par Schlumberger et allie élégance artistique et maestria horlogère. En effet, la Rope by Tiffany est dotée du tout premier mouvement solaire de Tiffany & Co. Fabriqué en Suisse par La Joux-Perret et qui se recharge grâce à





la lumière. Elle conjugue précision et une autonomie de huit mois sans exposition à la lumière. Par une journée ensoleillée, seules deux minutes de lumière suffisent pour fonctionner durant 24 heures.

Son design est caractérisé par des cercles concentriques. Cette montre en or jaune 18 carats se décline en 27 et 33 mm, avec un cadran en nacre blanche, associé à un bracelet en alligator bleu Tiffany Blue® ou noir laqué, avec bracelet assorti. La large lunette qui encadre le cadran est sublimée par deux cercles de corde en or poli, séparés par un anneau serti de diamants ronds brillants. Le motif torsadé se retrouve aussi sur l'aiguille des minutes.

Réputé pour son imagination débridée et ses créations fantastiques dans tous les sens du terme, le surdoué Schlumberger continue, près de quarante après sa mort, de transfigurer le style de Tiffany & Co.





The Reviews

Zegna

"As designers, we do half of the work, the other half is in the hands of the customers, who interpret the clothes each day and mold them through their experiences," says Alessandro Sartori self-effacingly.

Zegna's artistic director is therefore fully embracing the use of layering for summer 2026, triggered by the image of "taking clothes from your closet, keeping them because they are part of your history and because of their intrinsic value, and mixing them with the new ones you just bought."

To achieve layering that is not cumbersome, Sartori worked his magic with fabrics, delivering the lightest of linen suits weighing only 300 grams in total, entirely deconstructed and unlined, yet developed in a new double-stitching technique – "like a sandwich," he said ahead of the show, exceptionally held on Wednesday evening in Dubai, at the city's Opera theater.

Reflecting the concept of daily use, of clothes washed and with a "personal patina," as Sartori put it, a selection of the suits was shown crinkled, and their stripes and colors faded as if scorched by the sun.

To be sure, outside the venue, entirely transformed by Zegna for a week as the stage for the show morphed into an oasis complete with sand dunes, palms and Ghafs, the United Arab Emirates' national tree, the sun was blazing. The theater (with air-conditioning to the rescue) also included the latest iteration of Villa Zegna, following the Shanghai and New York experiences.

While the extremely light collection was ideal for summer, with easy and fluid shapes, Sartori explained it was not designed with the idea of showing in Dubai. He revealed that he starts on a new collection even before the previous one has been shown.

"Half of our team begins working on the next season before the show, which gives us more time to do research and buy fabrics in advance, we can do more fittings and so on. We started on this collection last October, so we have about seven months to develop a seasonal collection," he said. This also allows for continuity and "hybridization of concepts."

He liked the idea of showing in Dubai because "it's the new center of the world, where people like to experiment, the city offers so many possibilities to explore,

there are few prejudices and people like to shop and enjoy fashion." ►

Gildo Zegna, chairman and chief executive officer of the Ermenegildo Zegna Group, couldn't agree more. "This place is unique, and we chose to show here and not in Milan this season as a one-off in accordance with Carlo Capasa [head of Italy's chamber of fashion who was in attendance] because we share the vision and entrepreneurial spirit of the city," he said. "I was struck by what the director general of Dubai's Department of Economy and Tourism [Helal Saeed Al Marri] told me. He said that 'we manage this country as a business, not as a state and we consider ourselves as entrepreneurs.'"

"Indeed, it is amazing what has been done in more than two decades," said Zegna, recalling the pioneering spirit of his own family's company, from his grandfather's vision setting up the natural preserve, the Oasi Zegna, in the Italian Alps in the 1930s, his father and uncle opening branches around the world, the entry into China in 1991, and the public listing in New York and the rebranding he spearheaded.

"We celebrate the entrepreneurial vision here," he said.

While he declined to provide a figure for the investment, there is no doubt Zegna pulled out all the stops, flying over around 200 Very Important Clients for a week, who will have the opportunity to preorder some of the looks from the collection and the limited edition of 300 flacons of Il Conte parfum at 3,000 euros each, created in a license with Give Back Beauty, and to be officially rolled out next year.

"This is the biggest event in our history after our centenary [in 2010]," he said.

Zegna highlighted the strategic importance of the city, where the Dubai Mall attracts 110 million visitors a year. Marveling at the numbers, the executive said the Zegna store in the mall is the best performing in the world for the brand, "with 30 different nationalities entering every day" and a loyal local clientele, followed by the New York flagship.

Covering almost 6,500 square feet, the Dubai store is being refurbished for the third time. "This has to be done every five years and now we are creating the Salotto Zegna, a very exclusive area for personalization and





one-to-one experiences," the CEO said. ►

The brand has seven directly operated stores in the United Arab Emirates, including one in Abu Dhabi. There is also one unit in Saudi Arabia, one in Kuwait and one in Qatar. "In three years we plan to open five more stores," said Zegna. "The distribution is exclusive, but the productivity and the average ticket are very high."

The Middle East and Africa region accounts for around 10 percent of sales, and the United Arab Emirates represents 70 percent of that figure. "The potential is still enormous," he touted, recalling that the brand entered Dubai in the early 2000s. "It is increasingly becoming a point of reference for Asia outside China."

As reported, in the first quarter, sales for the Zegna brand rose 3.6 percent to 293 million euros, driven by double-digit growth in the direct-to-consumer channel, particularly in the Americas and the Europe, Middle East and Africa region.

Zegna said the customers in Dubai "are very open to novelty," and the collection Sartori paraded at the Opera did not disappoint those used to his new twists on classics each season. Case in point: Shetland, commonly associated with winter, looked like wool but was actually made with linen. Damier or checks were also given a new life for the warmer season in a new generation of bombers and jackets, printed on leather, jacquard or knitwear, reflecting Sartori's passion for materials and

experimentation with fabrics.

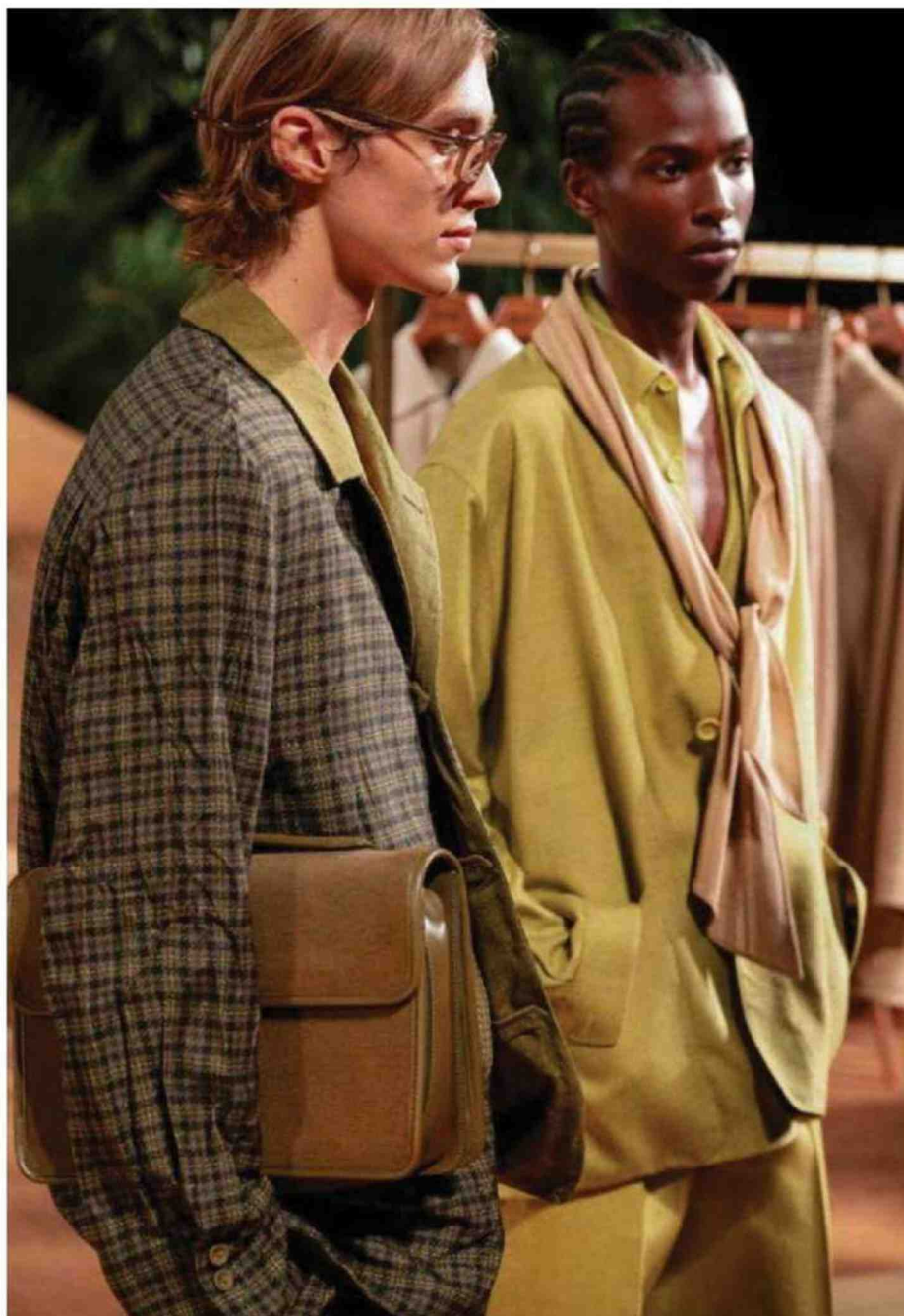
In sync with the loose silhouette of the season, Zegna's staple Il Conte jacket was presented in a boxy and roomier version. A feather-light coat was worn over tailored shorts. The shoulders were low on deconstructed blazers with one- or two-button closures; field jackets and cardigan jackets were shown with low pockets, adding to the feel of ease of the garments. Nehru shirts doubled up as outerwear over anorak knit shirts.

Silk tabards; knit vests made with woven leather or perforated suede; cashmere and linen knits over fluid pants and Tussar silk or jute jackets were only some of the chic looks on the runway in a color palette that is always a standout and never an afterthought – from white and butter, through pinks, grays and yellow pastels to greens, rust and brown.

"Between classic and avant garde there is a huge space that has been barely explored, without looking strange," said Sartori.

In what he calls "a kitchen moment," he said he loves to explore that "middle territory looking for novelty." And novelty there was, plenty and fetching. He took his bow with John Blake, who had performed during the show, to a standing ovation of several of his clients and longtime friend of the house Mads Mikkelsen. – *Luisa Zargani*

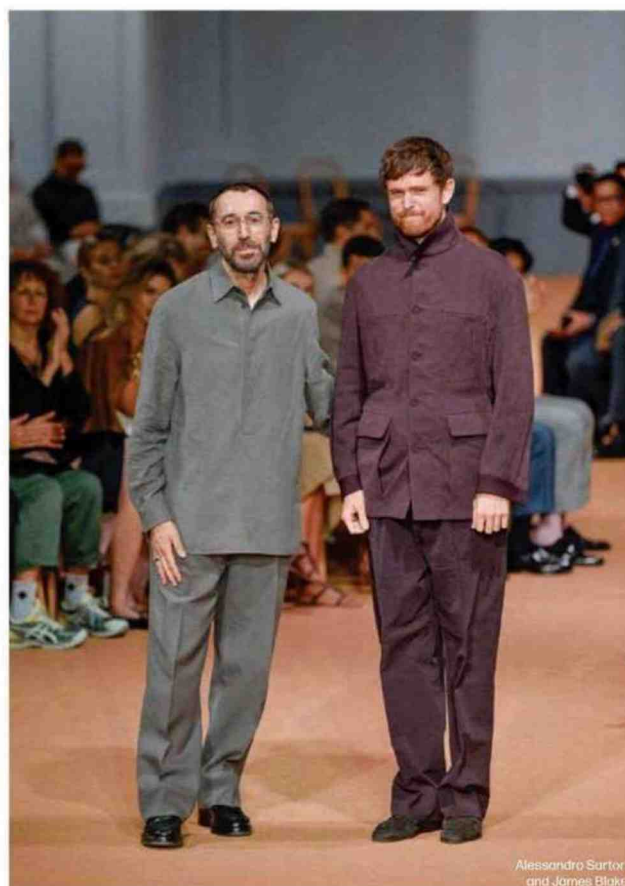






Photographs by Giovanni Giannoni





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RESPONSABILITE SOCIALE ET ENVIRONNEMENTALE



SUSTAINABILITY

France Moves to Curb 'Ultra-fast' Fashion With Bill

- France has Chinese platforms Shein and Temu in its sights with the bill, but it would exempt high street fast-fashion brands.

BY RHONDA RICHFORD

PARIS — As major brands scale back their sustainability initiatives, France is pressing ahead with legislation aimed at reining in “ultra-fast fashion” platforms such as Shein and Temu, known for their extremely low-cost clothing.

The bill, introduced by Anne-Cécile Violland, a member of parliament from the Horizons party, passed the Senate one year after clearing the lower house of the French Assembly.

The unusually long gap between votes led to some watering down of the original provisions, exempting traditional fast-fashion players such as H&M, Primark, and Inditex-owned Zara.

“It’s a relief that it moved forward, but there has been a shift in the goal of the legislation that it is now specifically targeting what is called ‘ultra-fast fashion,’” said Pierre Condamine, spokesperson for the Anti Fast Fashion Coalition, an umbrella group of 11 environmental organizations in France.

Earlier drafts had adopted a broader definition of fast fashion that included Europe-based brands.

“There is sort of a shift in what was supposed to be an environmental legislation, with the objective to shift the whole sector towards sustainable practices, while now it’s sort of becoming a protectionist text,” he told WWD.

The revised bill targets ultra-fast fashion directly, proposing a tax on small parcels shipped from outside the EU ranging from 2 to 4 euros per package. The fee is intended to slow the influx of packages from Chinese platforms to France, in a move reminiscent of the U.S. ending its de minimis exemption.

Shein and Temu together shipped 800 million packages to France in 2024 – more than half of all parcels sent to the country.

The French government will first notify the European Commission, as several measures, including a total advertising ban on ultra-fast-fashion platforms, require approval at the EU level. This process

could take up to three months before the bill goes to the Assembly and Senate joint committee for resolution, likely in the fall in late September or October.

Several key provisions may face scrutiny in Brussels, including the parcel fee, which could conflict with the European Commission’s plan for a bloc-wide fee by 2028, and the proposed national advertising ban.

Although Shein is registered in Singapore, its European headquarters in Ireland could present a legal loophole.

As it stands, the bill mandates eco-contributions from fashion companies based on a “bonus-malus” system – rewarding sustainable practices and penalizing environmental harm.

Penalties could rise to 10 euros per item by 2030, though the methodology for valuing items has yet to be defined. The bill would also eliminate tax advantages for “donating” unsold stock by ultra-fast-fashion brands, which are not permitted to destroy unsold items under an anti-waste law passed in 2020.

A critical element of the bill is its specific definition of “ultra-fast” or “ultra-express” fashion. This distinction leaves out more traditional fast-fashion companies that have a retail presence like H&M, Primark and Zara.

By differentiating between ultra-fast platforms and fast-fashion brands with physical retail locations, the legislation potentially creates a loophole for companies headquartered in Europe – Sweden, Ireland and Spain respectively – even though their production relies heavily on low-wage countries like China, India and Bangladesh via subcontractors and diffuse supply chains.

The original bill passed by the Assembly featured the broader definition, but companies lobbied intensively over the past year for the narrower language, arguing that they contribute to local employment.

Senator Sylvie Valente Le Hir of Les Républicains, who ushered the bill through



the Senate, highlighted its targeted approach: "We have drawn a clear line between those we want to regulate – ultra-express fashion – and those we want to preserve, accessible but rooted fashion, which employs in France, which structures our territories, which creates links and supports a local economic fabric," she said.

The industry group La Fédération Française du Prêt à Porter Féminin praised the bill as a "step forward" in tackling ultra-fast fashion.

"It formalizes the long-standing collective commitment of many stakeholders to defend a fashion industry that respects workers, consumers, citizens, French businesses, and the planet," the organization said in a statement.

However, Condamine noted that while large global fast-fashion retailers remain profitable – Zara's parent company Inditex reported sales were up 4.2 percent in constant-currency in the first quarter on Wednesday – French high street brands like Camaieu and NafNaf have entered administration, and independent stores continue to shutter.

"The economic crisis in the clothing industry in France, it started way before Shein," Condamine said. "It started when fast fashion – Zara, H&M, Primark – arrived. Now they are saying if they're targeted, it will be a catastrophe [for jobs]. But they're doing great economically, and they're part of the problem."

Some lawmakers described the bill as a "strong first signal" and indicated that fast fashion as a whole – including the

European players with physical presence – could face future regulation due to unsustainable business practices.

On the other hand, critics – chiefly Shein – have said the legislation punishes cost-conscious consumers and lower-income households.

The company, which markets itself under the slogan "Fashion is a right, not a privilege," has staged events in French cities like Béziers. On Sunday, its director of government relations, Fabrice Layer, held a presentation in front of the southeastern town's city hall to rally public support for the company.

"We ultimately find ourselves with a law that is not only anti-Shein, but anti-Shein customer," Quentin Ruffat, Shein's spokesperson in France, told AFP. "This law, if passed, will directly penalize our customers' wallets and drastically reduce their purchasing power."

The company has also accused France's fashion establishment of protecting legacy brands and says it will continue lobbying to amend the bill further.

Shein representatives did not respond to requests for comment.

New research from l'Institut Français de la Mode (IFM) shows that in the first quarter of 2025, Amazon, Shein and Temu together accounted for 24 percent of online apparel sales by value, representing 7 percent of total apparel consumption across all channels. Online sales made up 29.4 percent of apparel purchases by value, including the online stores of traditional retailers.





Arvind et Fashion for Good dévoilent leur projet d'usine textile bas carbone

Le géant indien du textile Arvind et Fashion for Good, plateforme réunissant marques et industriels autour de l'innovation durable, annoncent un projet d'usine de coton tissé et tricoté à faible impact, qui prendra place au Gujarat, dans l'ouest de l'Inde.

Le projet doit donner naissance à une unité industrielle capable de réduire de 93% les émissions de gaz à effet de serre par rapport à une usine conventionnelle. Arvind et Fashion for Good indiquent par ailleurs que 60 litres d'eau seraient économisés par kilo de tissu.

Il s'agirait du premier centre de production textile à bilan carbone quasi nul du secteur, selon les instigateurs. Ceux-ci font de ce projet le point de départ de Future Forward Factories India, une initiative qui passe notamment par un plan direct pour le déploiement d'installations textiles innovantes.

“En élaborant un plan directeur et en collaborant avec Arvind pour construire une usine capable de relever les défis de la fabrication de niveau 2, nous pouvons mettre en œuvre des solutions concrètes qui favorisent un changement systémique”, explique la directrice générale de Fashion for Good, Katrin Ley.

Ce projet a été officialisé à l'occasion du Global Fashion Summit, rendez-vous de l'innovation durable pour la filière textile, qui s'est tenu du 3 au 5 juin à Copenhague

Initiative lancée en 2017, Fashion for Good compte parmi les entreprises participantes de grands noms comme Bestseller C&A Chanel Inditex Zara Kering Levi Strauss & Co., Norrøna, On, Otto Group (Bonprix), Patagonia PVH Corp, Zalando ou encore Arvind, Birla Cellulose et PDS Limited.





Chanel lancia un hub per la moda circolare

La maison francese annuncia una nuova avventura imprenditoriale: attraverso Nevold riciclerà fibre e materiali. Per sé e per tutti i brand interessati ad una moda più virtuosa “Gestione dei rifiuti” e “riciclo” non sono termini che si associano con immediatezza ad una casa di moda di lusso come Chanel. Eppure, sono questi i concetti chiave che porteranno la maison francese dritta verso un futuro più sostenibile. Chanel ha infatti presentato la nuova avventura imprenditoriale Nevold, azienda costola del gigante del lusso ma indipendente, il cui obiettivo è riciclare e riutilizzare gli scarti di produzione del settore moda. Collaborando con vari atelier e brand (non solo Chanel) Nevold darà una nuova spinta propulsiva alla moda circolare, un settore ancora troppo di nicchia per fare davvero la differenza su scala globale ma che necessita di essere espanso in tutti i modi possibili, per il bene dell'ambiente ma anche del business.

Come funziona Nevold

Dall'acronimo di “never” e “old”, si tratta di un progetto presentato dalla maison già nel 2019, che oggi diventa ufficialmente operativo sotto la guida di Sophie Brocart, ex chief executive officer Patou. La divisione è destinata all'ampliamento delle pratiche che permettono il riutilizzo dei materiali di scarto, che verranno reinseriti sia nel mercato del lusso che in altri settori, come quello dell'abbigliamento sportivo e dell'ospitalità. L'idea è nata dalla ricerca di una soluzione per lo smaltimento dei prodotti Chanel, ma ben presto, ha spiegato a WWD Bruno Pavlovsky, presidente di Chanel SAS, ci si è resi conto della necessità di creare qualcosa di maggiore respiro, un progetto che fosse virtuoso ma anche redditizio. Nevold, presentata come una realtà che garantirà totale trasparenza, riutilizzerà e riciclerà gli scarti di produzione Chanel e di tutti i marchi che vorranno partecipare, avrà infatti l'obiettivo di raccogliere abbastanza materiali da generare fibre riciclate su ampia scala, in modo da abbattere gli attuali costi per le materie prime. Solo così sempre più marchi si convinceranno ad utilizzarli, spiega Pavlosky: “La sfida è riuscire a raggiungere una scala tale da rendere questi nuovi materiali praticabili e, se possibile, economicamente redditizi”.

Lusso e moda circolare

Attualmente sono già due le soluzioni provenienti da Nevold e adottate da Chanel: un filo miscelato con materiali vergini e a fine vita, e una pelle riciclata utilizzata per creare rinforzi all'interno di borse e scarpe. “Siamo molto contenti di poter affermare che tra un paio d'anni saremo in grado di eliminare completamente la plastica dalle nostre scarpe e dalle nostre borse. Questo è l'obiettivo finale”, continua il presidente, che racconta come in questi anni di ricerca la qualità dei filati ottenuti dal riciclo sia drasticamente migliorata. Mentre è in costante crollo la qualità delle materie prime naturali: la crisi climatica sta seriamente compromettendo il raccolto e la produzione di quelli che fino ad oggi sono stati considerati i filati più pregiati, dalla seta al cachemire.

Come fa notare BoF, dietro le buone (buonissime) intenzioni del marchio francese c'è infatti anche un occhio alle proprie necessità, prima fra tutte far fronte alla carenza di risorse primarie - esacerbata dalla guerra dei dazi iniziata da Donald Trump. Ma la virata in chiave ecologista serve anche ad adeguarsi alle nuove normative europee, che impongono una corretta gestione dei rifiuti a tutte le aziende del settore moda (che, fino ad oggi, ha semplicemente mandato al macero l'invenduto e gli scarti di produzione), oltre che una sempre maggiore trasparenza.

Spesso si pensa che il problema delle discariche a cielo aperto, dei rifiuti smaltiti in modo non corretto, sia legato solo alla produzione del fast-fashion, ma anche i beni di



lusso oggi vengono prodotti in maniera massiva, e hanno altrettanto impatto sull'ambiente. Chanel non è l'unico colosso del lusso ad aver scelto di avventurarsi in questo settore: lo scorso anno LVMH ha dichiarato di aver speso circa 200.000 euro per sostenere lo sviluppo di sistemi di riciclo in grado di trasformare vecchi materiali e scorte inutilizzate in nuovi tessuti e filati per le sue case di moda e pelletteria. Mentre Kering, proprietario, tra gli altri, di Gucci, ha investito nell'azienda francese di riciclo Revalorem e nel sito di rivendita Vestiaire Collective.



CONJONCTURE - TENDANCES



BUSINESS

Retailers Struggle to Build Consumer Trust as Counterfeits, Dupes Surge

- Entrupy's annual State of the Fake report reveals the top brands and items battling counterfeits and why the fraud economy is growing.

BY ALEXANDRA PASTORE

Despite AI technology coming to the rescue with solutions to clean up retail's counterfeit problem, the fraud economy keeps growing.

With many misconceptions about the impact of counterfeits, Entrupy Inc., the AI-powered authentication solution company, publishes its "State of the Fake" report each year to correct this disinformation in its mission of protecting people and educating consumers. From 2024 to 2025, Vidyuth Srinivasan, chief executive officer of Entrupy, said its responsibility feels magnified, calling out the greater acceptance of fakes becoming mainstream today.

"It has motivated us at Entrupy to redouble our efforts to have a larger voice and impact our stakeholders," said Srinivasan, who noted that fakes aren't reducing by overall volume. "This is a serious problem that shows no signs of stopping and needs a more scaled approach if we have any hope of stopping the bleed between the counterfeit market and the legitimate one."

Entrupy's AI technology found 91.6 percent of tested items to be authentic in the last year, while 8.4 percent were unidentified. The authors of the report said that these numbers reflect culture, consumer behavior and the evolving resale landscape. Notably, Entrupy works with some of the world's leading luxury brands to authenticate goods including Prada, Givenchy, Chloe, Dior, Chanel, Celine, Goyard, Valentino, Burberry, Fendi and Gucci, among many others.

While Entrupy's research found that no country is immune to counterfeiting, the Americas count for 47 percent of all Entrupy submissions for a total of \$772 million of authenticated goods in 2024 and \$68 million of unidentified goods. Comparatively, Asia-Pacific accounts for 42 percent of submissions for a total of \$766 million of authenticated goods in 2024 and \$64 million of unidentified goods. Europe and the Middle East account for 11 percent of submissions for a total of \$227 million of authenticated goods in 2024 and \$22 million of unidentified goods.

The five most faked brands, based on the total number of unidentified items by volume (not percentage), in the last year were Louis Vuitton, Prada, Gucci, Chanel and Saint Laurent. Notably, Entrupy's data revealed \$12,190,340 worth of fake Gucci bags submitted for verification. Chanel accounted for even more with \$500,470,067 in counterfeit goods detected.

In the Americas, specifically, the top three fakes were revealed as Louis Vuitton (8.7 percent), Gucci (8.3 percent) and Chanel (6.3 percent).

The top five brands with an elevated risk of fakes, based on the volume of submissions for authentication per brand, are Goyard, Prada, Givenchy, Loewe and Saint Laurent. At 18.4 percent, Goyard maintained its spot as the top faked brand by volume, specifically for its St. Louis Tote. Dior, Hermès and Celine's unidentified rates dropped compared to last year and are no longer on Entrupy's top five list.

The five most faked materials were found to be Prada nylon (21.3 percent), Louis Vuitton leather or special collection material (9.9 percent), Louis Vuitton monogram canvas (8.1 percent), Gucci leather or special collection material (7 percent) and Chanel calfskin or lambskin leather (6.7 percent).

Importantly, Entrupy calls out dupe culture as a driving force behind the fraud economy. The hashtag for "dupe" gained 6.3 billion views on TikTok in 2024 with the platform fostering "dupe-hunting" content that "pushes copycat culture into the mainstream and makes imitation feel like innovation."

"It's almost an act of rebellion," Srinivasan said. "Consumers are basically saying 'These prices don't work for me, this economy doesn't work for me, but I want what I want, why should I deprive myself?'"

Moreover, Entrupy's experts said Walmart's \$30 Hermès Birkin lookalike marked a turning point: the gap between exclusivity and irony is collapsing. "Between the viral chatter about Walmart 'Birkins' and people questioning whether even big-name retailers are selling fakes, there's a real shift





happening,” Srinivasan said.

Legally, the company pointed out that the line is blurry between dupes and fakes, making enforcing legal action murky and uneven. Operations behind counterfeiting have become highly coordinated and transactional with scale, coordination and impact growing quickly. Counterfeit bots are also on the rise with 3 percent of counterfeit purchases now enabled by chatbots.

The return fraud economy, which focuses on fraudulent returns and claims, cost U.S. retailers \$103 billion in 2024, accounting for more than 15 percent of all returns. These scams can take place in a variety of processes including a classic swap where a real item is purchased then swapped for a fake and returned, a resale platform loophole where a high-quality fake is sent back to a targeted resale platform and return-as-a-service where organized crime rings use fake identities, mule accounts or bulk operations to create a revenue stream through fake returns.

“The rise of fake and dupe culture on social media has made trust harder to earn and easier to lose,” Srinivasan said. “We’re also seeing an explosion of counterfeits

in apparel. At this point, protecting your brand is directly linked to protecting your customers, and the only way to do it is via building trust.”



A guest outside the Hermès fashion show during Paris Fashion Week on March 8.





Immigration raids in LA strike fear into the fashion industry

Protests erupted in Southern California this week as ICE agents descended on Los Angeles, a significant garment manufacturing hub.

By Madeleine Schulz



Carolina Crespo is a first-generation American, born and raised in Los Angeles. Her parents, who immigrated from Mexico, opened a garment factory in 1968. Nearly 50 years later, Crespo co-founded the apparel brand Everybody.World – a continuation, she says, of her family's story.

"Their decades of dedication laid the foundation for what Everybody.World stands for today," Crespo says. "Immigrant workers are the backbone of the American fashion industry. From cutting and sewing to finishing and packing, their hands make the clothes we wear. They bring generations of skill, adaptability and perseverance, knowledge that isn't written down, but passed along, practiced and protected."

Now, immigrants across Los Angeles are under attack. On Friday 6 June, reports emerged of Immigrations and Customs Enforcement (ICE) raids throughout LA, a sanctuary city (meaning its laws are designed to protect undocumented immigrants from deportation or persecution). Protests erupted across the city. In response, President Trump deployed 4,000 National Guard troops and 700 Marines to Los Angeles without state consent. California Governor Gavin Newsom has since filed a lawsuit against the Trump administration, while raids and protests continue.

LA's garment industry is in the crosshairs of chaos. Federal agents were seen going into two offices of the manufacturer Ambience Apparel in Downtown LA on 9 June, according to *NBC Los Angeles*. More than 20 workers were reportedly detained. (Ambience did not respond to a request for comment.) Brand owners that are based and/or manufacture in the city report an overwhelming feeling of fear for their workers, some of whom are undocumented. "They're scared and terrified. I want people to understand who they're going after is not criminals. These are real people with families," says one LA-based brand owner.





There are still family members of a worker at Ambience Apparel who have not been able to locate one of the workers who was detained, says Daisy Gonzalez, campaigns director at Los Angeles-based nonprofit Garment Worker Center. “We’re demanding transparency about the number of people who have been arrested within Los Angeles, their locations, and demanding that they have access to due process,” she says. “So many attorneys have been trying to gain access to detainees and haven’t had any luck, waiting hours at multiple detention centers. It’s completely unjust.”

Over one-third of the more than 300,000 workers producing clothing and shoes in the US are immigrants, according to an analysis by Fwd.us, an immigration reform organisation, while about 30,000 are estimated to be undocumented. These immigrants are hired as sewers, sample makers, pattern cutters, finishers and packers. Of those who are undocumented, about two-thirds nationwide have lived in the US 10 years or longer and have established families and careers, contributing to local communities.

Since Trump’s inauguration, US fashion industry workers have raised concerns about the future of the industry amid attacks on immigrant rights. Now, threats of mass deportations are being realised, targeting communities and families as well as industries that these workers are a part of.

The majority of brands and factories *Vogue Business* reached out to for this article declined to speak on account of not wanting to put their employees and manufacturing partner workers in more danger.

Some spoke on the condition of anonymity due to these fears. One brand owner has sent workers home and reduced their time in office. Another said they considered paid leave for those who didn’t feel safe coming to work. Other brand and factory owners reported being unable to reach some workers, many of whom they’ve employed for years. Those who did speak are concerned about their workers’ livelihoods, as well as the impact on their own businesses – for those at risk are the people who make the brands run.

Steven Mena, founder and creative director of LA-based streetwear brand Menace, says daily operations have halted. “You can’t continue business as usual when things are going down literally in the streets you grew up in,” he says. “I saw a group of men being chased down in my hometown neighbourhood that I was in less than 24 hours earlier. You can’t ignore that.” At Menace, the team is all first-generation Latino and Black descendants. “While we may not be immigrants ourselves, this issue is still deeply personal,” he says. Mena has paused all of Menace’s usual operations and closed the brand’s e-commerce site out of respect, he says.

Bo Metz, founder of LA-based manufacturer Bomme Studio, says that there’s a “clear sense of fear across the apparel community in LA”, with the Fashion District feeling especially tense. “That fear is already affecting both capacity and morale across the board.”

“We’re hearing from our membership about a lot of fear and stress. People’s mental health is really being impacted,” Gonzalez says. “People are afraid to leave their homes. Some people are opting to not go to work and others have no choice. We also need to continue to put food on the table and keep a roof over our heads. Workers are really feeling that pressure right now.”

Disrupting a close-knit community

For Everybody.World, it goes beyond business. “Yes, the protests have an impact on business, delayed shipments, logistical disruptions, and the emotional toll on our staff,” Crespo says. “But beyond the immediate challenges, they serve as a powerful reminder of why we do what we do: to build something better. To centre people. To prove that fair and local production isn’t just possible, it’s essential.”

2024 CFDA/*Vogue* Fashion Fund finalist Sebastien Amisial moved to LA 16 years ago for that very purpose: to be close to, and learn about, the design and production process for his brand, Sebastien Ami. “I didn’t have the financial means to produce outside of the country,” he says. “It wasn’t possible for me to look overseas. In Los Angeles, there was a fashion district.”





Amisial went from one building to the next, meeting, establishing relationships and building trust with garment workers. “There are three or four buildings where you can find everything you need. You can find a contractor there that could sew your patterns. The patterns could be made in the same building, the grading can be done, two floors up.” Sixteen years on, he still produces in LA.

Mena has worked with many of the same LA vendors for over 12 years. “They’re like family now,” he says. “In streetwear, people love to talk about the final product. But behind every hoodie or tee is a long chain of labour and somewhere along that chain, an immigrant hand probably touches your garment.”

In California, you need a social security number to gain employment; as long as workers can provide that, background checks aren’t typical, according to one brand founder on the ground. Employment status is no longer a guarantee, flags Todd Schulte, president of Fwd.us. Many workers who aren’t undocumented but have temporary status are at risk, he says. “These are people who may have a pending green card application, maybe they’re on a guest worker visa. When all of that is under attack, it’s terrible. Many people have US citizen children or US citizen spouses as well.” It also makes running a business untenable, he adds.

There’s no ‘Made in America’ without immigrants

Industry leaders in LA are at a loss as to how the administration’s raids on domestic manufacturers align with its tariff policy, which promotes making more goods in the US. A designer who went to pains to produce their goods in Los Angeles says the brand is caught in that conflict, as tariffs on foreign-made goods discourage manufacturing outside of the US, but deporting the low-wage workers means factories could be forced to shut down. One Los Angeles factory used by the brand has documented its employees’ legal status. Regardless, its management is fearful of having ICE show up, having seen the chaos that has ensued in other raids. “They have us surrounded,” the designer said. “You can’t be made overseas and you can’t be made in the US.”

The ICE raids are coming at an especially tenuous time for the US fashion industry, which, over the last six months (and beyond) has dealt with economic instability, wavering consumer sentiment, tariff uncertainty and, in LA, devastating wildfires. “I’m heartbroken to see the garment industry being targeted yet again,” Marta Miller, owner of manufacturers Lefty Production Co. in Los Angeles and Stitch Texas in Austin, says. “It feels deeply unfair — especially at a time when tariffs and global instability are pushing us to rebuild and grow manufacturing here in the US.”

“If they keep doing this, who is going to support the economy? When you factor in wanting to bring manufacturing home, it doesn’t add up,” says one LA brand owner.

There is a direct policy conflict between limits on immigration and a desire to increase manufacturing, says Susan Scafidi, founder and director of the Fashion Law Institute at Fordham Law School. “It’s something that I’ve been concerned about since the election, and the recent immigration raids in LA are spotlighting the issue in a dramatic fashion.”

Garment factories in the US have been staffed by immigrants for generations, she says: southern and eastern European immigrants in the early twentieth century, Latin American and Asian immigrants in the twenty-first. “Unlike fashion design, garment production jobs are not glamorous positions to which many Americans aspire, but those jobs have long been rungs on the ladder of the American dream,” Scafidi says.

Industry workers are genuinely concerned that, should policy and enactment keep going in this direction, it could very well result in a collapse of the American fashion industry. “Without immigrants, there is a risk that sewing machines will go silent and warehouse doors will remain shut, and the dramatic decline in garment production in the US over the past 50 years will finally reach the point of extinction,” Scafidi says.



The irony is that this will also be a major hit to American jobs, Schulte says. “The fashion industry is a great example of how the ability to attract really talented people from around the world, for a number of different jobs, not only helps grow the economy overall but creates jobs for native born Americans,” he says. He’ll often hear of brands that need to hire skilled craftspeople trained elsewhere, who can come to the US to support the brand. Their work enables the brand to employ more Americans, from trainees to photographers to models. “It’s an ecosystem. And if you take some part of the ecosystem away, the whole thing is going to collapse.”

Crespo expects that the US fashion industry would shrink drastically without this labour force. “Most Americans simply don’t have the training or cultural connection to this kind of work, not because they can’t, but because the systems we live in haven’t prioritised preserving it,” she says. Mena, meanwhile, hopes to see more brands speak out. “Culture moves through brands and if you profit from the culture but disappear when it matters most, then you were never really part of it,” he says.

“Without serious change — both in policy and public perception — we risk gutting an industry that should be part of America’s economic and cultural resurgence,” Miller says. “We need to protect and invest in the people who are holding it together, not make it harder for them to work and live here.”

With reporting by Hilary Milnes and Christina Binkley.

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Between courage and cowardice: Global Fashion Summit grapples with a mixed mood

In the face of Trump's crackdown on ESG, stripped-back EU regulations and a renewed fight against greenwashing, several big brands swapped onstage presence for closed-door roundtables this year, changing the atmosphere.

By Bella Webb



For the past 16 years — pandemic notwithstanding — sustainability experts have gathered in Copenhagen each June for the Global Fashion Summit (GFS), a two-day symposium organised by the Global Fashion Agenda (GFA), spanning panel discussions, closed-door roundtables, an innovation expo and sprawling side events. While the official programme reflects shifting priorities at a higher level, it's the mood among attendees that offers the most useful pulse check of the broader state of sustainable fashion.

Having cycled through rebellion, voluntary action, technological optimism and — more recently — realism (pinning their hopes on regulation), the audience seems to have landed somewhere between dejected and defiant. It's understandable, given the broader climate: the environmental challenges GFS was founded to fix are bounding past irreversible tipping points, and the past year has proven that regulators are an unreliable saviour. In fact, their efforts are dwindling, as global politics swing to the right and geopolitical instability takes hold. At the summit, big brands kept a lower profile, perhaps keen to avoid the wrath of greenwashing watchdogs and the anti-ESG Trump administration.

The tempered mood was reflected in this year's theme — 'barriers and bridges' — which was less optimistic than previous years, such as 'acting on the opportunities of a changing world' (2024), 'ambition to action' (2023) and 'alliances for a new era' (2022). At the opening press conference, GFA CEO Federica Marchionni told attendees: "Barriers and bridges speaks to the duality of this moment: light and dark, right and wrong, courage and cowardice. It encapsulates the challenges of our industry in moving forward."

In response to the broader climate and shifting industry sentiment, GFS placed further emphasis on an expanded programme of closed-door roundtables — over 20 of which took place under Chatham House





rules, with no press present. The idea was to encourage more candid conversation and decisive action, says Marchionni. Many of these events had a set agenda and aimed to rally stakeholders around collective action, although the fruits of this won't be made public for another year or so.

Attendees generally welcomed the change, and said the format was more productive than onstage conversations with limited opportunities for audience engagement. Marchionni says both are needed. "Advocating for change comes with risks. Given the circumstances, silence can feel like the safest option for some, but this can be a dangerous mindset," she tells *Vogue Business*. "We need to champion the changemakers now more than ever."

Marchionni notes that big luxury brands had a lighter onstage presence than in previous years, although she hopes this apparent greenhushing will be temporary. "I think everyone is observing what's going on [in the broader geopolitical landscape] before taking a stance," she says.

In the meantime, GFS made an effort to spotlight suppliers and garment workers, whose absences have been one of the main criticisms of GFS in previous years. The headline slot, for example, went to labour activist and former child garment worker Kalpona Akter, founder and executive director of the Bangladesh Centre for Workers Solidarity. GFA says the H&M Foundation provided a grant to facilitate travel and accommodation for more diverse voices from countries including Nigeria, Ghana, Bangladesh, India, Brazil and South Africa.

At a time when sustainability teams are shrinking and it seems like change is being deprioritised in the face of political pressure, what does the summit tell us about the state of sustainable fashion? Without seeing the results of closed-door roundtables, it's difficult to know, which may prove to be a running theme in the next few years. This doesn't mean change isn't happening, though; hopefully it signals a new phase, where candour and action are prioritised over topline public statements about loose intentions or unrealised plans.

Calls to action across the board

If the mood offstage was subdued, the mood onstage was defiant — and speakers took the opportunity to rally attendees behind a wide range of causes.

During the opening fireside chat, Akter shed light on the current situation for garment workers in Bangladesh, a perspective that has been missing in previous years. She explained why jobs with dignity — the basis of which is living wages — are so foundational to progress, and called EU regulations "toothless" after the Omnibus Simplification Package stripped the Corporate Sustainability Due Diligence Directive (CSDDD) of many hard-won protections for workers, including a commitment to living wages, climate adaptation funds and collective bargaining. "We need a good agreement or no agreement," she told attendees. Akter also shared that cuts to USAID forced her to lay off 20 per cent of her staff and close four offices, appealing to audience members to help the Bangladesh Centre for Workers Solidarity find new partners and alternative revenue streams.

The European Union commissioner for environment, water resilience and a competitive circular economy, Jessika Roswall, delivered a keynote on shifting EU policy. Later, a member of her cabinet, Pernille Weiss-Ehler, appeared on a panel about global freshwater use to announce the EU's water resilience strategy, which aims to improve the quality and quantity of water worldwide, spurred by the fact that global water demand is due to exceed availability by 40 per cent before 2030. "It's not about creating new regulations, but helping to implement and enforce the regulations we already have," Weiss-Ehler explained. "If we do not have enough water in future, we will never reach our climate goals. We need the EU to become a water-smart economy, which means becoming at least 10 per cent more water efficient and helping each other conquer water stress."





Weiss-Ehler appeared alongside Rachel Kolbe Semhoun, head of sustainable sourcing and nature initiatives at luxury conglomerate Kering, which published the industry's first "water positive" strategy back in April. "Watch the news. Somewhere in the world, somebody is flooded right now, and someone else is experiencing drought," Semhoun told attendees. "Water is not just a compliance issue or a financial issue, it's a question of resilience."

For the third year running, GFA and London's Centre for Sustainable Fashion (CSF) brought together young changemakers from around the world under the Next Gen Assembly programme. As well as hosting a roundtable, they presented their manifesto, putting forward a vision for the future of fashion that was eloquent and dignified beyond their years and experience level. Professor Dilys Williams, founder and director of CSF, summarised their approach to *Vogue Business*: "Awareness raising is over. Sustainable fashion is messy stuff. We need the capability to see patterns, interdependencies, to see beyond the myth of the individual and the static fix."

New York-based designer Eileen Fisher — whose company has been operational for over 40 years and pursuing circularity for 15 — also pushed for different ways of convening, and highlighted the need for more candid collaboration (echoing GFS's motivation for staging more closed-door roundtables). She announced a new digital platform for knowledge-sharing between brands. Her approach neatly summed up the juncture GFS — and the broader industry — finds itself at. Change takes time and it's rarely linear, but there is always value in getting together to find a way forward. "Keep learning," she said. "That's the trick."

This is advice that GFS itself will continue to heed, says Marchionni. "This is a moment for everyone to reflect, myself included. Maybe brands need some time to figure things out, but the important thing is that we work with them through this process. We continue the conversation, and at the same time, we spotlight the innovators who are making change, giving different supply chain companies a chance to take the stage. We might not be where we want to be just yet, but we have come a long way."

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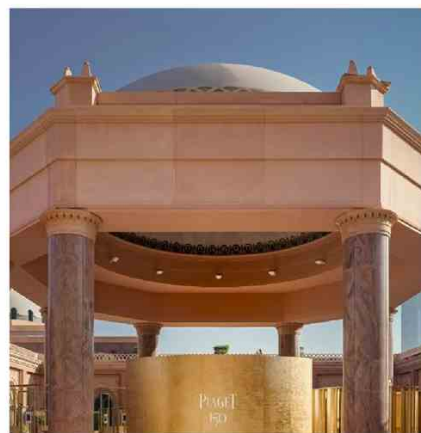
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Why Abu Dhabi is the Middle East's next luxury power player

Cultural capital, a discerning consumer and a strategic investment base are positioning Abu Dhabi as a key market for global brands.

By Sujata Assomull



Louis Vuitton, Valentino, Prada, Piaget and Vacheron Constantin are among those activating experiences in Abu Dhabi, the capital of the United Arab Emirates, this year. It's a shift that speaks volumes.

"Abu Dhabi is entering a defining era for luxury," says Noora Al Foulathi, head of Abu Dhabi Retail, which is powered by the Abu Dhabi Investment Office (ADIO, a government hub supporting investment in Abu Dhabi). "What you are seeing now is the result of sustained investment in creating a truly differentiated retail landscape — one that doesn't just import global brands, but integrates them into the cultural, artistic and heritage fabric of the city. This momentum has been building quietly for some time."

Beyond being the political seat of power, Abu Dhabi is doubling down on future-forward investment and cultural cachet. However, when it comes to retail, it faces stiff competition. Dubai, considered by many to be the shopping capital of the Middle East and known for its mega-malls, is just an hour's drive away. Some brands have the misconception that they can therefore service the Abu Dhabi luxury customer from Dubai. But local experts say Abu Dhabi's consumers differ from Dubai's: they are generally more discreet, value-driven and increasingly attuned to quality, heritage and timelessness over trends. And they want to shop closer to home.

Abu Dhabi is considered among the world's wealthiest cities in terms of sovereign wealth fund (SWF) assets, managing an estimated \$1.7 trillion. (SWFs are state-owned investment funds.) "With a strong and stable economic foundation, the city's GDP per capita is forecast to grow at an average annual rate of 4 per cent between 2023 and 2028," says Amna Abbas, senior consultant at market research firm Euromonitor. "This robust outlook is underpinned by a clear government vision that supports business growth for global, regional and local players alike, meeting the evolving consumer demands of its population."

Abu Dhabi, a city that has long been known for its beautiful beaches, has become one of the region's most significant cultural and luxury tourism destinations. It is home to the Louvre Abu Dhabi and the





Sheikh Zayed Grand Mosque, with the Guggenheim and the Natural History Museum on the way. They sit alongside family-favourite destinations such as Sea World, Warner Bros World and Ferrari World. A few weeks ago, Disney announced its first theme park in the Middle East, also in Abu Dhabi. Retail exhibition and conference organiser Shoptalk will host its inaugural luxury spin-off, Shoptalk Luxe, in the city in January 2026.

“Abu Dhabi is rapidly emerging as a premium global destination for luxury tourism and retail,” says Al Foulathi. “In 2024, the Emirate welcomed 4.8 million hotel guests between January and October — a 26 per cent increase in international visitors compared to the year prior and surpassing pre-pandemic levels. This surge is a testament to the city’s strategic investments in cultural and entertainment offerings.”

What the Abu Dhabi consumer wants

“There’s something intimate and considered about shopping in Abu Dhabi,” says Mariam Al Badr, VP of brand, marketing and communications at Abu Dhabi Airports. “It’s less rushed, more curated — and that appeals to a luxury audience that values authenticity and cultural grounding.” Al Badr, who is considered one of the leading tastemakers in the Middle East, believes the Abu Dhabi consumer is discerning — seeking discretion, personalisation and meaningful engagement. This makes the city ripe for immersive activations that blend fashion, art and hospitality.

Louis Vuitton’s ‘Savoir-Rêver’ (“crafting dreams”) exhibition in February was a case in point. Partnering with ADIO, the maison hosted an exclusive showcase at the Anantara Santorini Abu Dhabi retreat, presenting high jewellery, horology, rare gemstones, travel trunks, leather goods and ready-to-wear in an intimate setting. A highlight: private consultations by appointment for VICs.

Similarly, Piaget’s ‘Essence of Extraleganza’, held at Emirates Palace last November, honoured 150 years of the maison’s craftsmanship. With support from ADIO, the event also spotlighted Emirati artisanal traditions, such as Al Sadu (a weaving technique) and Talli (a form of embroidery), through a collaboration with the Fatima Bint Mohamed Bin Zayed Initiative (FBMI), an organisation that empower underprivileged communities — particularly women — by providing sustainable employment and essential social services.

“Abu Dhabi is a key pillar in our regional strategy,” says Pétronille de Parseval, managing director of Piaget Middle East, Türkiye and Africa. “We see an increasingly significant opportunity to deepen our presence and engagement with a highly sophisticated clientele who value heritage, craftsmanship and creativity. There is certainly more to come.”

De Parseval adds that cultural connection is essential. “Abu Dhabi’s culture deeply values generosity, hospitality, meaningful connections and elegance. Our events celebrate our maison’s joyful spirit and heritage — but always in a way that respects the local identity,” she says.

Most brands activating in the capital already have retail presences here. But even those without a flagship can make an impression. “Hosting these events — even without a permanent store — signals to the community that the brand sees them, respects them and wants to build a relationship,” Al Badr says.

Retail infrastructure meets cultural currency

The Galleria on Abu Dhabi’s Al Maryah Island, launched in 2013, remains a central hub for luxury retail. “Over the last 18 months, we’ve welcomed 82 new openings, including Loro Piana, Manolo Blahnik and Pâtisserie Yann Couvreur, deepening our luxury mix,” says Mark Ruffley, CEO of Al Maryah Retail Company. “Christmas 2024 marked our highest sales and footfall ever, and Ramadan and Eid 2025 followed closely. What we’re seeing is a clear affirmation that people value the in-person shopping experience.”





He encourages brands to invest in meaningful moments: “It’s not about footfall — it’s about emotional connection.” The Prada Mode activation in Abu Dhabi in February, for example, was held in MiZa, an emerging neighbourhood for entrepreneurs and creatives, with cultural programming curated by Myrna Ayad, author of the Assouline coffee table book *Abu Dhabi Bright*. The programme included a reading by Emirati poet Afra Atiq, from her new book *Of Palm Trees and Skies*.

This tie to art and culture plays a recurring role in the city’s most recent activations. Vacheron Constantin ran its world tour, ‘The Quest: 270 Years of Seeking Excellence’, in Abu Dhabi from 21 February to 15 April at waterfront destination Al Qana, where its boutique is located. The showcase featured the brand’s first *Majlis*, a traditional gathering space rooted in Arab culture, often reimaged in contemporary context as a salon for curated conversations blending artistry, heritage and hospitality. The space also included collaborations with Tashkeel, a UAE-based creative hub and incubator for visual art and design, Emirati chef Mariam Al Mansoori and a series of Ramadan programming anchored in regional tradition.

One of the most significant additions in retail is the new terminal at Zayed International Airport. “We’ve meticulously curated a luxury retail environment that complements the airport’s architecture,” says Al Badr. “From Hermès and Bottega Veneta to regional concepts, we’re redefining what airport retail can be. Our airports are part of the luxury experience, not just travel hubs — and this cohesive journey is what will keep discerning visitors returning.”

Chalhoub Group’s Tryano, a concept department store in Yas Mall, is now celebrating its 10th year. “What initially launched as a destination for beauty, handbags and accessories, has evolved into a fully fledged fashion and lifestyle experience,” says Marilena Hadgianni, director of brand marketing at Chalhoub Group, a leading luxury retail partner and brand builder in the Middle East. “We identified a clear opportunity in Abu Dhabi for a more curated and holistic shopping experience — one that brings together fashion, beauty, gifting and most recently wellness.” The store held a beauty week in April and is finalising some wellness activations for later this year.

Tryano continues to support regional designers such as contemporary clothing brand Baqa and modestwear brands Farha Designs and Shatha Essa, alongside international names, reflecting the capital’s dual desire for exclusivity and cultural rootedness. “Abu Dhabi’s clientele tends to prioritise refinement, personalisation and quiet luxury,” Hadgianni says. “While Dubai thrives on scale and fast-paced energy, Abu Dhabi prefers depth and thoughtfulness.” Tryano offers bespoke services such as personal styling, home presentations, a fragrance engraver in the beauty section and a calendar of exclusive events. To mark a decade in operation, Tryano is launching an exclusive Jacquemus shop-in-shop. (While the brand has a store in Dubai, it does not yet have one in Abu Dhabi.)

For global brands looking to win in the Middle East, Abu Dhabi is no longer optional — it’s essential. However, Al Foulathi advises brands not to just replicate what’s worked elsewhere, but rather to craft an experience that is emotionally resonant and aligned with the city’s refined luxury sensibilities.

Comments, questions or feedback? Email us at feedback@voguebusiness.com.



The Business of Beauty Global Forum: Connection in the Age of Disruption

The Business of Beauty Global Forum wrapped its final session with conversations from Rhode founder Hailey Rhode Bieber, influencer Sydney Towle and Tower 28 founder Amy Liu about the value of community and purpose.

By BoF Team



NAPA, CALIFORNIA — On the final day of The Business of Beauty Global Forum, speakers unpacked strategies for building bridges in a time of division.

“Turning on the news or scrolling on social media at the moment can feel a bit disheartening, dystopic and chaotic,” said Imran Amed, founder and editor-in-chief of *The Business of Fashion* as he opened the floor for the last session of the day.

“At times, the most powerful, life-affirming parts of the human experience, helping one another and learning from each other, have given away to division, insularity and isolation,” he said. “But here at The Business of Beauty Global Forum, we still see value in the threads of connection, of unity and of togetherness.”

Conversations spanned the power of vulnerability, brands’ ability to connect with their audiences and the importance of finding purpose.

Making Meaning in a Time of Chaos

Amid geopolitical turmoil, economic uncertainty and a climate crisis, Varun Soni, dean of religious studies at the University of Southern California, kicked off the session with an address on finding meaning in challenging times, or what he calls true north.

“Embracing the three Ts of time, tribe and transcendence can be a powerful spiritual practice at a time when we all need it most,” said Soni. “Asking three simple questions, how do I spend my time, who are my people and what takes my breath away can help us calibrate our internal compass to point to true north.”



Throughout challenges like the January 2025 wildfires in Los Angeles, where Soni lives, reframing his perception of the situation to focus on what he could control — his three Ts — has made all the difference. “Even though I couldn’t find meaning in it, I could make meaning out of it,” he said.

The wildfires turned out to be the most destructive in Los Angeles history, leaving \$50 billion of damages in their wake. As the Los Angeles Fire Department worked to contain the fires on January 20, US President Donald Trump pulled out of the Paris Agreement and halted environmental funding to the United Nations on his first day in office.

Beauty founders who lived in areas ravaged by the fires including Sheena Zadeh, founder of Kosas; Amy Liu, founder of Tower 28; Iván Pol, facialist and founder of The Beauty Sandwich; and Stacy Cunningham, owner of Silhouette Hair Studio gathered on stage to discuss how they “moved from survival to resilience,” said Zadeh.

At the height of the wildfires, Los Angeles-based brands rallied together to support their community with donations. Shortly after being evacuated from her home in Pacific Palisades, Liu jumped straight into action, organising the LA Fires Community Support event and donating 70,000 pieces of product to 1,500 impacted families. “It feels good to do something, sometimes we all feel so helpless,” she said.

All four founders underscored the importance of community amid adversity. “It’s a very difficult and scary way to learn how much people actually love you,” said Zadeh. “What I realised through this situation is how much I needed people.”

Creating Trust in Science and Wellness

Influencer Sydney Towle quickly became a hot topic when she shared she had a rare form of cancer, cholangiocarcinoma, on social media in 2023. Followers on TikTok expressed their support, while others on Reddit accused her of lying because she still had her hair, travelled and appeared “too optimistic,” according to Towle.

Despite the noise online, Towle has continued to share her experiences, driven by the connections she made. For instance, one follower reached out to her saying she got a mammogram and caught her own breast cancer early, and Towle said moments like these reinforce the sense of meaning in telling her story. “Vulnerability is a superpower,” she said.

As science becomes increasingly politicised and misinformation runs rampant on social media, influencers have a responsibility to champion the truth, Towle argued. “People come to me not for medical knowledge, but for a sense of connection,” she said. “But in doing that, I think that it does lead to more awareness and to people going to the doctors, and actually seeking out a source of truth.”

Next Gen Brands, Next Gen Consumers

As beauty shoppers in 2025 are more knowledgeable than ever before, exceptional product formulation is a non-negotiable when it comes to driving success. But in a saturated landscape, a unique brand identity is also key. The indie brands that are winning today excel in these areas, and “know what beauty shoppers want before they even know what they want themselves,” said Pryia Rao, executive editor of The Business of Beauty.

K-beauty brand Beauty of Joseon, for instance, became viral in recent years, driven by the appeal of its traditional Korean ingredients and SPF formulation. But beyond its hero product, the brand is focused on “building the ecosystem of our BOJ world,” said founder Sumin Lee. “We don’t want to be considered as a one-hit wonder on TikTok.”

Australian suncare line Ultraviolette launched when the prestige suncare category didn’t really exist in its native country. “When you do one category, you have to do it really, really well,” said the brand’s



founder, Ava Matthews. Excelling in product innovation has been the business's guiding light, but building a "strong brand story" was also crucial in a "boring category" such as sunscreen, she said.

Byoma founder Marc Elrick built his brand for Gen-Z who are "playing chemist in their bathrooms" with the countless beauty products on offer, he said, with the aim of simplifying their routines and helping customers make educated choices around skin barrier health. Byoma products are rooted in clinical trials; "if we can't do it better than anyone else, we don't do it," Elrick said.

For prestige brands to compete in today's crowded playing field, there are two crucial levers to pull, according to Mary Carmen Gasco-Buisson, chief executive of Unilever Prestige in conversation with BoF chief business officer Johanna Stout.

The first goes back to one of the oldest adages in luxury: desirability. "There are some products that we just have to have, and that multiplier is really important, particularly today, where ...There's so much information," said Gasco-Buisson.

The second lever is providing a product that caters to an unsolved consumer need. "When that product changes something that really matters to you, it becomes unforgettable," she said.

Finding a Path to Your Next Act

Fragrance brand Vyrao founder Yasmin Sewell did not get her start in the beauty industry. She began her career as a fashion buyer and it was only after deciding to take a break in her role at Farfetch following a divorce that she decided to make a change.

The leap into beauty was intuitive, she said; Sewell has always had an interest in wellness, energy and spirituality — all of which lie at the core of her new brand.

When the idea for Vyrao came to her, the vision was "crystal clear" — to help transform people's energy through her products. And while she had the aesthetic eye from her career in fashion, she needed to bring the right partners, including seasoned perfumers and bottling experts, into the mix to bring her idea to life. But following her gut has always been what has guided her decision-making. "I lead with intuition, but I use the brain as a tool," she said.

Breaking Beauty's Barriers

In the news that broke the internet on May 28, Hailey Rhode Bieber sold her beauty company, Rhode, to e.l.f. for \$1 billion. The Gen-Z cult favourite, which gained its notoriety with products like Peptide Lip Tint and Glazing Milk essence, has grown rapidly since its founding in 2022.

Bieber has managed to break the mould of celebrity-led brands with her genuine interest in beauty. "It's me come to life in this world that I've built, I don't even know how to separate it. Rhode is my world," she said.

Her knack for brand-building has been another defining factor in Rhode's success. From her viral branded phone cases to buzzing pop-ups, Bieber has built a universe around Rhode that resonates with young consumers like no other.

"It's not just about the product, it's the whole entire world of Rhode," Bieber said. "It's the way I want people to feel something when they get the products, when they use them. I want them to feel that they are a part of something."

*The Business of Beauty Global Forum 2025 is made possible in part by our partners Front Row, Unilever Prestige, Citi, McKinsey & Company, Getty Images, Grown Alchemist and Stanly Ranch and our awards partners L'Oréal Groupe and Sephora. If you are interested in learning about partnership opportunities, please **contact us here**.*



The Business of Beauty Global Awards 2025: Winners Announced

Akt London, Commune, Manasi 7, Ruka, Unifrom and Yse Beauty are the winners of The Business of Beauty Global Awards 2025, honoured on Tuesday at the Global Forum in Napa Valley, California.

By Daniela Morosini



NAPA, CALIFORNIA — Akt London, Commune, Manasi 7, Ruka, Unifrom and Yse Beauty were honoured on Tuesday night at The Business of Beauty Global Awards, presented in partnership with L'Oréal Groupe.

Announced during the closing gala at the Global Forum in Napa Valley, California, the winners were selected by a jury that included Ali Goldstein, president of mergers and acquisitions, L'Oréal USA; Carolyn Bojanowski, executive vice president of merchandising at Sephora; Robin Tsai, general partner at VMG Partners; Marianna Hewitt, co-founder of Summer Fridays and Isamaya Ffrench, makeup artist and founder of Isamaya Beauty, alongside *The Business of Fashion's* editor in chief and chief executive Imran Amed, and Priya Rao, executive editor of *The Business of Beauty*.

The Global Awards doubled in size this year, with awards for Creative Execution, Business Innovation and Positive Impact given to two sets of brands — those on the Emerging track generating under \$2 million in annual revenue, and others on the Breakthrough track with up to \$10 million in annual revenue. The winners were selected from an application pool spanning 17 countries on five continents, with the jury searching for lean, agile companies offering unique products, and with room to grow.

Creative Execution, Emerging: Manasi 7

Swedish cosmetics label Manasi 7, founded by makeup artist Susanne Persson, received the Creative Execution award on the strength of its editorial-quality creative and finely-crafted formulas, with the jury highlighting the brand's commitment to promoting underconsumption.

Creative Execution, Breakthrough: Akt London

This fully-realised “performance body care” brand evokes the West End ancestry of co-founders Andy Coxon and Ed Currie throughout its visuals, storytelling and partnerships — all to underline the functionality and innovative texture of its hero whole-body deodorant balm.



Business Innovation, Emerging: Unifrom

Swedish label Unifrom's founder, Haisam Mohammed, sold prototypes of his fragrance in Stockholm clubs and on Parisian streets to get into retailers like Dover Street Market and 10 Corso Como, but his "coolification" of the rollerball perfume oil — and sweet price point — won the jury over.

Business Innovation, Breakthrough: Yse Beauty

Founded by actress Molly Sims and fed by her community and personal storytelling, US skincare label Yse Beauty is moving into a clear white space, judges said, by offering prestige skincare to women over 40 without relying on luxury codes, making common skin concerns a tentpole of its marketing.

Positive Impact, Emerging: Commune

The husband-and-wife duo behind personal care brand Commune Kate Neal and Rémi Paringaux, whose brand evokes their headquarters of Somerset, UK, impressed the jury not only with its sustainability message but its high-design packaging that forgoes single-use plastics.

Positive Impact, Breakthrough: Ruka

UK-based brand Ruka's unique, proprietary human hair alternative fiber dazzled the judges for its remarkable quality, but more importantly addresses an urgent need for non-toxic, ethically-sourced hair extension products.

Register now to be the first notified when The Business of Beauty Global Awards opens for 2026 applications.

*The Business of Beauty Global Forum 2025 is made possible in part by our partners Front Row, Unilever Prestige, Citi, McKinsey & Company, Getty Images, Grown Alchemist and Stanly Ranch and our awards partners L'Oréal Groupe and Sephora. If you are interested in learning about partnership opportunities, please **contact us here**.*



Entreprise

Sur la piste des sneakers contrefaites

Avec l'essor des sites de seconde main, les imitations quasi parfaites de chaussures de sport prospèrent. Un marché alimenté par les employés des sous-traitants des grandes marques basés en Asie.

J'ai enfin trouvé les contrefaçons sneakers parfaites. » C'est sous ce titre provocateur que le youtubeur Alex Yedder a publié en avril dernier une vidéo aux plus de 20000 vues. L'influenceur y déballe deux fausses paires de Nike Air Max 95 Black Honey, achetées sur un site chinois spécialiste de la contrefaçon. Equipé d'une lampe à ultraviolet, il passe alors les baskets au crible : « Il n'y a ni trace de colle ni de points de couture... Ils commencent à s'améliorer et ça fait peur ! » Depuis des mois, le vidéaste se passionne pour ces contrefaçons, directement venues de Chine, qui répliquent de façon troublante des paires de chaussures. Son objectif : aider les internautes à repérer les fausses. « Il y a une explosion des arnaques, indique le youtubeur. Des sites se

font passer pour des vendeurs officiels, et mentent ouvertement, en prétendant proposer du vrai. »

Production pour 4 euros

Le marché de la contrefaçon de sneakers prospère. Bien sûr, il y a toujours les mauvaises imitations à prix cassés qui fleurissent aux puces de Saint-Ouen, au nord de Paris. Mais désormais, le business se développe surtout en ligne, poussé par la tendance des sites de seconde main, Vinted en tête, où l'authentification devient presque impossible. Fin avril, le leader mondial Nike a remporté un bras de fer judiciaire contre l'influenceur Cedaz (plus d'1 million d'abonnés sur les réseaux sociaux), qui faisait la promotion de produits contrefaits. En septembre dernier, c'est 27000 fausses paires qui étaient saisies à Saint-

Au marché aux puces de Saint-Ouen (Seine-Saint-Denis), le 14 avril.

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Ouen pour une valeur record de 3,7 millions d'euros.

La chasse aux fausses sneakers bat son plein, alors que les chaussures représentent plus de 20% des biens contrefaits dans le monde, selon l'OCDE. Et sur ce segment, les sneakers, rares, désirables, que l'on peut collectionner et sur lesquelles la marque joue un rôle central, sont particulièrement prisées. « Le phénomène existe depuis les années 1980, à travers de petits réseaux de revendeurs, mais s'est structuré progressivement », retrace l'expert des sneakers Max Limol. Depuis 2017 et la sortie de la célèbre paire Triple S de Balenciaga, les collaborations entre le monde du luxe et celui du sportswear ont renforcé l'attrait des faussaires pour ce marché : pour des coûts de production inférieurs à 4 euros, ils peuvent vendre certains modèles à plus de 1000 euros. Pour Nike et consorts, dont l'authenticité de la marque est le gagne-pain, le risque est énorme. Mais d'où viennent ces paires presque identiques aux originales ? Pour 60% d'entre elles, selon un rapport de l'OCDE daté du mois de mai,

Revendeurs et fabricants réduisent la foulée

In'y a pas que les contrefaçons qui font souffrir les sites de vente de sneakers de collection. La bulle spéculative autour de ce marché à 6 milliards de dollars s'essouffle aussi. « Durant des années, la sneaker a joué dans la mode un rôle d'affirmation du statut social, explique le consultant Francky Bendahan, spécialiste du sujet. La paire que l'on portait disait la communauté à laquelle

on appartenait. Mais depuis douze à dix-huit mois, il y a un ralentissement. » Le manque de nouveautés fortes sur le marché couplé à la crise du pouvoir d'achat a freiné la surenchère autour des paires les plus rares, cotées en milliers d'euros. Quant aux fabricants – à commencer par le leader Nike –, ils rationalisent leur gamme dans un contexte morose, au lieu d'inonder les consommateurs

de nouveautés. Résultat, bon nombre de jeunes pousses qui misaient sur ce juteux marché ont connu de graves difficultés (Sneakersnstuff, WeTheNew...), ou ont même été liquidées (Kikikickz, Restocks...). Eclaircie dans ce ciel gris : la chaussure de running reste en grande forme. Exit les paillettes de la Fashion Week et les éditions ultralimitées, la basket revient sur le bitume et les chemins de terre. ■

les chaussures contrefaites sont fabriquées en Chine, l'épicentre des usines sous-traitantes des équipementiers sportifs. Suivent Hong-kong et la Turquie.

Matériaux d'origine dérobés

Une ancienne cadre chargée des relations avec Puma, Asics et Fila au sein du très secret groupe taiwanais Pou Chen, le principal fabricant de sneakers dans le monde, nous révèle l'origine de ces fuites : « Des salariés d'une usine sous-traitante peuvent faire sortir de l'usine en cachette des composants d'une chaussure, dans leurs vêtements ou leur bouteille d'eau. » La paire peut ainsi être montée petit à petit hors de l'usine officielle... mais avec ses matériaux d'origine.

Dans ces ateliers qui emploient souvent des milliers de personnes, impossible de fouiller minutieusement chaque salarié, tous les jours, ou de vérifier la fiabilité de son CV. Pour les ouvriers, payés au strict minimum, ce trafic constitue un complément de revenus tentant. Quelle riposte peuvent mettre en place les marques ? « Certaines paient des

sociétés d'enquêteurs privées, mais le coût est élevé, et démanteler toute la filière est un puits sans fond. » D'autant plus quand, comme Nike, on fait appel à 120 usines sous-traitantes en Chine. Face à un « vrai travail de fourmi » dans ce pays secret – où de petits ateliers peuvent fermer ou ouvrir en quelques minutes –, les marques préfèrent souvent « être efficaces et agir directement avec les douanes, à l'arrivée du produit », explique Nadège Riederer-Lemarchand, avocate associée de Fidal et spécialiste de la lutte contre la contrefaçon. Francky Bendahan, consultant en mode et lifestyle, ajoute : « Certaines marques ferment aussi les yeux car les faux contribuent à la visibilité. »

Une fois les contrefaçons arrivées, elles inondent le marché noir, avant de se mêler aux paires authentiques au sein des plateformes de seconde main (un marché à 6 milliards de dollars). Dans les locaux de son site d'e-commerce Second Step, Thomas Lerian a même érigé un « mur des fakes », où il entropose les chaussures contrefaites qu'il a reçues. « Cette paire, on l'a achetée

400 euros, mais elle est fausse : le cuir est plissé là où il devrait être lisse », soupire-t-il. Le leader de la revente de sneakers entre particuliers, StockX, n'est pas non plus épargné. Paul Foley, à la tête de la protection des marques pour cet e-commerçant, reconnaît : « L'année dernière, nous avons retourné l'équivalent de 10 millions de dollars de chaussures contrefaites. »

Experts en authentification

Outre cette perte de chiffre d'affaires, les plateformes doivent investir pour détecter les contrefaçons. Car la question de leur responsabilité légale se pose : dans les prochaines semaines, un procès s'ouvrira entre Nike et StockX. La marque à la virgule accuse la plateforme en ligne d'avoir vendu de fausses paires, là où cette dernière explique systématiquement les authentifier. Car les revendeurs ont dû créer un métier à part entière : les experts en authentification. Presque tous leurs sens sont mis à disposition. L'odorat : « Une contrefaçon sentira la colle », décrit Mikhael Tordjman, fondateur de Limited Resell, une plateforme spécialiste de la basket d'occasion. Le toucher : « Les matières, les coutures ne seront pas les mêmes », continue l'expert. La vue : « Parfois, les lacets sont trop desserrés. » Chez le revendeur Vestiaire Collective, une école de formation interne a été instaurée, où les marques animent certains cours. Ces dernières interrogent régulièrement leurs revendeurs sur les modèles les plus contrefaits, et demandent même à se les faire livrer. « On aide les équipementiers car ils ont du mal à mettre la main dessus, détaille un revendeur. Ils veulent les analyser et chercher à comprendre leur provenance et l'importance des flux. » Les contrefaçons peuvent même les inspirer. « En février 2026, l'Air Jordan 6 Reverse Infrared va sortir, raconte Max Limol. Elle est noire avec des accents rouges, et a longtemps existé mais uniquement en tant que paire contrefaite ! Elle a fini par s'installer dans l'imaginaire, jusqu'à ce que Nike décide de se l'approprier. » Parfois, ce sont les marques qui imitent les contrefaçons.

Guillaume Echelard

TOP-5 DES PAIRES LES PLUS PLAGIÉES EN 2024

1.



Adidas Campus 00s noires.

2.



Adidas Samba OG blanc et noir.

3.



Jordan 1 basse rétro créée par le rappeur Travis Scott couleur jaune canari (pour femmes).

4.



New Balance, 2002R Protection Pack Rain Cloud.

5.



Maison Mihara Yasuhiro, baskets Hank basse en toile à semelle originale, noires.

SOURCE : STOCKX.



Stéphane Lagoutte / Myop pour Challenges